November 1, 1962

Mr. Mitchell A. Wilder, Director Amon Carter Museum of Western Art 3501 Camp Bowie Boulevard Fort Worth 7, Texas

Dear Mitch:

In referring to our previous correspondence I am becoming increasingly confused as to your final selection for the New Mexico exhibition.

Would you mind looking through the original material we sent you including a large collection of photographs and sending us a complete list of leans you have in mind so that we can follow through in one fell swoop? The only artists with whom we are concerned of course are Davis, Kuniyoshi, Marin, O'Keeffe, Hartley, and Sloan. As soon as I hear from you I shall send you complete data on the paintings which will clear through this gallery.

It was great fun seeing you. Come up soon again. Hy best regards.

Sincerely yours,

EGHtes

305 WEST 18TH STREET NEW YORK 11, N.Y.

October 30, 1961

Mrs. Edith Halpert 32 East 51st Street New York, N.Y.

Dear Mrs. Halpert:

As you requested, I am writing you in connection with my interest in seeing Ben Shahn's exhibition on the Lucky Dragon published.

After I saw the exhibition I called Mr. Shahn to tell him how strongly I was impressed by it and to ask if it were going to be published. He said he was not sure. I said that the following day I was going to be having lunch with a publisher, Thomas Yoseloff, who has published many art books, and should I mention the possibility to him. Mr. Shahn said to go ahead, so after lunch I took Mr. Yoseloff to the exhibition. He too was much impressed. Mr. Shahn did not want to come to Manhattan, we stopped by his home in Roosevelt one day last week. Since both of them were interested in pursuing the matter further, Mr. Shahn advised us to get in touch with you. Mr. Shahn was particularly concerned at the quality of the color plates, and doubted that good enough plates could be made in this country. Mr. Yoseloff, who also has a London office, assured him of the highest quality plates. Mr. Yoseloff suggested that perhaps the work should be presented in two editions -- a high priced one for collectors and a low-priced one to reach a broader audience. I expressed my earnest hope that there would be a low-priced edition, for I believe these works carry a powerful social message that deserves the widest possible distribution.

When I first got involved with this, my only interest was to see that Mr. Shahn's work be seen

Price to publishing information regarding sales transactions, reconciders are responsible for obtaining written pormission from both artist and purchaser involved. If it cannot be stablished after a reasonable sourch whether an artist or ranchaser is living, it can be assumed that the information may be published followers after the date of sale.

Prior to publishing informatio unopertion sales transaction researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PROVIDENCE ART CLUB, II THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

ANNUAL KANE MEMORIAL EXHIBITION
"CONTEMPORARY MASTERS: DRAWINGS AND PRINTS"
March 17 - April 3, 1963

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Address	
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Address	
(Check the	address above to which future correspondence
hould be directed.)	
Please indic	cate below works available for Exhibition. W
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PLEASE FILL OUT AND RETURN THIS FORM PROMPTLY TO:

Mrs. Charles A. Robinson, Jr., Chairman, Exhibition Committee,

PROVIDENCE ART CLUB

11 Thomas Street, Providence 3, R. I.

Mr. Sammy Hardison 141 M. Manasses, apt. 4E Memphis, Jenn. Nov. 10, 1962 The Powntown Lattery New York, n.y. I received a letter from the ankrum Dallery of Fas angeles who informed me that Morris Bruderson will have his next show at your gallerin in January on February of 1963. When this show opens will you please colologue Milly Hardin

32 E. 51 H.

Rear Sir,

send me a

of his works.

W.S.I.A

Movember 6, 1962

Dear Lois:

We are now making flams for a John Marin exhibition and a number of the paintings which are included in the U.S.I.A. traveling exhibition are among those which we had planned to include.

Would you be good enough to let go know how long the paintings will be "on the road" and where they are to be shown. Also, if catalogs have been published to date, would you please send several copies of each to us for our records and those of John Marin, Jr.

I shall be grateful for the information.

I had hoped to see you when I was in Washington to attend the Monday opening of the Gallery of Modern Art.

How about coming in to say hello when you are in New York? It is always so nice to see you.

My very best regards.

Sincerely yours,

RYLD a loss

STATE UNIVERSITY OF IOWA

IOWA CITY, IOWA



Department of Art

November 13, 1962

Mrs. Edith Halpert, Director The Downtown Gallery 32 E. 51st Street New York, N. Y.

Dear Mrs. Halpert:

Would you have one of your assistants quickly jot down the address of Mrs. Detweiler on the enclosed card. I have to contact her for information regarding the acquisition of the Sheeler paintings she owns. Thank you.

Sincerely,

(Mrs.) Lillian Dochterman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be speakinglyed after a reasonable search whether an artist or sometimer is living, it can be assumed that the information may be published 50 years after the date of sale.

3501 CAMP BOWIE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2547

November 6, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Edith:

A hasty note to inquire if the C. S. Price in the present show is available for purchase. Inquiry was made by a visitor at the opening last night.

I hope you have received your copy of the catalogue by this time. There were some damaged copies which were sent out inadvertently. If the cover of yours is all spotted, please let me know so I can replace it.

Sincerely yours,

Mitchell A. Wilder Director

MAW/Ic

This evidence of a dramatic upsurge by private initiative is most heartening. he NCAG has always recognized that support and stimulation of the arts in our country lepends and should continue to depend primarily on private sources and be geared to continuity requirements. However, the energy spent in these scattered volcances of culturactivity is not harnessed to the needs of the nation as a whole and only haphazardly nitigates the precarious economic situation of artists in almost all fields. There is no central agency to which these independent groups can turn for advice and suggestion of correlate their efforts so that by cooperative planning the benefits of each can be extended to wider areas without duplication or conflict. Thus the need for a Federal divisory Council on the Arts has become even more urgent, as well as the need for a source of Federal aid to the arts where private initiative is insufficient or domant these are the two major objectives of the NCAG for the immediate future. They can only a accomplished if an awakened public expresses its interest to the President and to longress.

ACCOMPLISHMENTS OF SECOND SESSION OF 87th CONGRESS

. National Portrait Gallery Established.

A National Portrait Gallery has now become an integral part of the Swithsonian institution and will occupy half of the historic Patent Office Building in Washington when repovated.

2. Educational Television.

- a) Grants in aid to states on a matching basis to a total of \$32 millions over a give year period for educational TV facilities have been authorized. If these new stations live up to the excellent performance record of the new Channel 13 in New York, shey will add immensely to cultural life in America.
- b) Legislation which requires within a reasonable transition period that future TV sets be built to receive 82 rather than 12 channels was enacted. At present only 7% c" THF facilities are used.

3. Copyright Extended Three Years.

All copyrights in effect on Sept. 19, 1962 have been extended until Dec. 31, 1965, pending revisions of the Copyright Law, which is to be considered by the 88th Congress.

. Self-Employed Individuals Tax Retirement Act.

PL 87-792 permits self-employed individuals, including artists, to set aside after ec. 31, 1962 not more than 10% of his earned income to a maximum of \$2500 a year in e retirement plan one half of which amount would be tax deductible that year. After the age of 59 1/2, or before because of disability or death, lump sum distribution of the retirement funds is permitted with a special averaging device for taxing. This Act is the outcome of H. R. 10, repeatedly sponsored by Rep. Keogh (D-N.Y.), watered down and almost emasculated by the Senate. It is a complicated measure with many restrictions not covered in the above brief summary. Although a step in the right direction, this legislation does not effectively remove the inequities of income tax regulations for artists whose incomes are rarely comparable to those of lawyers, physicians and other self-employed persons. It is hoped that a future Congress will allow incomes of great irregularity also to be spread over a certain number of years. Our strong preference is that financial returns from creative work in the arts should be recognized as in the same category as income from patents and taxed as capital gains. This subject should be considered when tax regulations are reviewed as a whole by the 88th Congress, a process President Kennedy has repeatedly urged.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERY, Director Consultation service by appointment 32 EAST 51 STREET NEW YORK 22, N. Y. Telephone: Plozo 3-3707

November 14, 1962

Hoffberg & Oberfest 475 Fifth Avenue New York 17, New York

Gentlemen:

This is to inform you that the total inventory of The Downtown Gallery, Inc. as of August 31, 1962, amounts to \$144,568.00.

Yours very truly, THE DOWNTOWN GALLERY, INC.

Biith Gregor Balpert

BOR . ST

FORT WAYNE ART SCHOOL AND MUSEUM

October 31, 1962

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

RE: Restoration of Painting
"Mars Yellow, Red and Green" by
Arthur G. Dove (1943)

Dear Mrs. Halpert:

Reference is made to your letter of October 25.

I was pleased to learn that we both appear to be at about the point in clearing details from this past summer. The day before your letter arrived I had contacted our insurance broker to see if he had heard further from your restorer.

Apparently I had misinterpreted your letter of June 26 for I had assumed that you had given Miss Watherston the go ahead and that she would bill our insurance broker directly when the restoration of the above mentioned painting was completed.

Please arrange to have the restoration done without delay and I will apprise Mr. Max Orwin of the Waterfield Insurance Agency, here, of this action. Mr. Orwin told me, via telephone, that he had been waiting to hear from Miss Watherston.

Thank you for being so patient in this matter and be assured that we are grateful for your cooperation!

Incidentally, I enjoyed the article about you and The Downtown Gallery in the October issue of Art Voices.

Further, I am not sure you received a copy of the brochure from the Fine Arts Festival for which you so generously loaned the paintings last May and am forwarding one to you under separate cover.

Sincerely,

Theodore B. Fitzwate

Hurdre Patriota

Director

cc: Mr. Orwin

TBF:ec

researchers are suspensible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a renormable search whether an exist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AND COMPANY, INC.

48 WEST 37TH STREET

NEW YORK 18, NEW YORK . LONGACRE 5-0274

November 7, 1962

Mrs. Edith Halpern Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpern:

When I last saw you at Parke Bernet you mentioned that you had for sale a large Kunyoshi oil. Can you let me know the price and when it can be seen.

Thank you.

Sincerely,

Philip Sills

PS:sp

Corcoran Pick Up Last Wh. Non. 1/18-3/3/63

Davis
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Green Yellow and Orange *303
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Davie of the Fishermen

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

Mor

October 30, 1962

BY HAND

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

I very much appreciate your willingness to help me establish insurance evaluations for the following drawings from our collection:

Stuart DAVIS: Composition No. 4. (1934). Brush and black gouache, 21 3/8 x 29 7/8" sheet.

4000

Georgia O'KEKFFE: Ragle Claw and Bean Necklace. (1934). Charcoal, 19 x 25 1/6" sheet.

1 700-15 00

Jules PASCIN: Self Portrait. (1927-28). Transfer drawing, 19 x 12" sheet.

Charles SHEKLER: Self Portrait. 1923.. Conte crayon, water- 7800 color and pencil, 19 3/h x 25 3/4" sheet.

Jules PASCIN: Cuben Sketch Book. (1914-1920). 166 watercolors and drawings mounted in scrapbook, 2 1/8 x 2 1/4" to 10 1/4 x 7 3/4 sheets.

Enchased are photographs of the single drawings.

With many thanks.

Sincerely yours,

Elaine L. Johnson

Assistant Curator of Drawings and Prints

rior to publishing information regarding sales transactions, securchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or urchaser is fiving, it can be assumed that the information say be published 60 years after the date of sale.

We regret to report the death of Mr. Tom Slick. Please check your mailing records and remove his name from your mailing list(s).

Sincerely.

Mrs.) Frances Hemby
Becretary

Mrs. Marvin K. Broder

76 Ridge Road Rumson, New Jersey

Jos. 14

Dear Mr. Wat.

this letter is to confirm our telephone conversation. The under standing is that the Rather little graph is to be shipped Railway Express at a cost

I can't permember when I how?

so thoroughly enjoyed making a

purchase. Thank your for patient
attention. I look forward to

future dealings.

Sincerely

Voria Brodst

Mr. Robert Griffing, Jr., Director Honolulu Academy of Arts 900 South Berstania St. Honolulu 14, Hawaii

Dear Bobt

I am corry that we did not have a private date as I had hoped, but that is the story of my life. In any event, it was wonderful to see you. Taking further advantage of your kindness, I am writing to ascertain if you would be good enough to withdraw one Tseng Tu-Ho when your exhibition closes. The title is 'Mana', 1962, and it measures 24" by 32".

The University of Illinois has selected a number of paintings from us for their annual show to be picked up in New York on February 15th. Thus the painting can be shipped to us by Betty by some inexpensive method as there is plenty of time. There is nothing in the Gallery that Donovan liked well enough, and I felt it was important for Betty to be represented in the show, which I consider the best American group exhibition assembled, and therefore showed the committee photographs of others recently painted. This is the story and I hope that the necessary arrangements can be made.

Again, I wish you had stayed longer. Perhaps I will be in Honolulu during my Christmas vacation, if I don't decide to take a boot trip instead.

My very best to you.

fondly,

EGH: IN

November 6, 1962

Miss Sally H. Fairweather Fairweather Hardin Gallery 141 East Ontario Street Chicago 11, Illinois

Dear Sally:

Thank heavens the Chrysler affair is dying down shit. The number of telephone calls I have received from all parts of the country plus London has really interfered with business and I have been working later and later into the night to make up for the wasted time. Of course I refer everything to Colin and/or Rosenberg but it takes a hell of a lot of time just the same. I really think that this scandal will help clean up the art business to some degree. It will certainly frighten not only the dealers, but many of the collectors who are basicly the cause of much of the meas as they are seeking bargains and are prepared to buy anything at outrate from any itinerant degler or so called private collector. It serves them right when they get stung.

To change the subject, you are perfectly safe in asking \$12,000 for the Stuart Davis. While two or three paintings of the same size have sold for \$10,000 and \$11,000, Stuart considers this his prize baby, and whoever buys it will certainly get his money's worth. Compared to what a lot of the highly promoted artists get for their pictures which they produce in great quantity, Stuart is certainly justified in complaining about his low prices.

In any event, I hope that you succeed in selling this painting as I am always very happy to cooperate with you.

My "idea" show went by the wayside temporarily, but I stopped in at the Massum of Modern Art and realized that the exhibition in the suditorium about which I beard does not conflict with it, and that I can go shead with my plane. This will have to be done in a great hurry after a three weeks delay and I hope I can put it on wary shortly despite the fact that I have to obtain a good many of the loans from various parts of the country. These "idea" shows are mighty expensive as they entail packing, shipping and insurance charges which add up very rapidly. However, unless I get too many negative reports, I will go shead with the show just the same-and will advise you accordingly.

2) The establishment, in the Office of the White House or as an Independent Agency, of a Federal Advisory Council on the Arts by a detailed Executive Order. The NCAG has respectfully suggested to the White House that, if this method is followed, the text of the current bills on this subject should be revised to include certain valuable aspects of the bill approved by the Senate in 1956. Again space precludes comment on these.

The most appropriate time for such Presidential action is after elections and before the 88th Congress convenes. We have reason to believe that the consensus at the White House prior to the Cuban crisis favored initiative by the President to advance the arts. President Kennedy's courageous decisions seem to have lessened world tensions. Actually, the emotional strain to which the American public has just been subjected and will continue to be by the Soviet "Sword of Damocles", which Khrushchev boasts he holds over our heads, is all the more reason, as noted in our 1962 Annual Report, for taking immediate steps to forward the arts.

President Kennedy has repeatedly demonstrated his personal awareness of the value of the arts in the lives of our citizens. The time for concrete action is now. Even in the midst of continuing tensions and in part because of them, we appeal to our members, cooperating organizations and friends to send wires to the President requesting him to take leadership in developing the cultural resources of the United States by creating an advisory body for the arts.*

NCAG 1963 ANNUAL REPORT

Bills must be reintroduced in each new Congress. The sponsors and the new numbers of art bills are not known until around mid-February at earliest. Our 1963 report will be issued as soon as significant bills related to the arts are known, probably about mid-March.

Respectfully submitted,

Harold Weston, Chairman

*A 15-word "Personal Opinion Message" plus your name and address may be sent by Western Union from anywhere in the U.S. to the President, Vice President, a Senator or a Representative in Washington, D.C. for 75¢ plus 8¢ tax.

Do not fail to do your part by wiring at once your own appeal to President Kennedy and thus provide evidence of your support.

Additional copies of this report, at 10¢ each, may be secured by writing to Thomas DeGaetani, Juilliard School of Music, 120 Claremont Avenue, New York 27, N. Y.

researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

November 3, 1962

Mr. David Solinger Solinger & Gordon 250 Park Avenue New York 17, New York

Dear David:

My thanks for your nice note. I am delighted that you had an opportunity to get a glimpse of my collection, but I am sorry that you were "dismissed" at 4:20. All of this will be changed in the new wing which will be almost autonomous and will operate like a real museum.

To date I have received 40 to 50 letters from visitors in all parts of the country and am delighted that so many expressed great enthusiasm and that in most instances were impressed with the fact that there was such a wide range in each artist's work, both in time of execution and developing style. One man wrote that it was the first time in his art-looking experience that he saw a consistency in non-perity, when in recent years so many artists repeated themselves once they established a formula. Of course, there are many gaps which will have to be filled and we will have to depend on gifts from other dealers (some of whom have already promised important examples of artists not represented in the collection), and from callectors who would like to see a complete cross section. After all, since I am donating about 180 items, I feel qualified to go on a begging tour and naturally would not think of omitting the Solingers.

Thanks for the clipping.

Best regards.

EGH: kos

parod

Mr. Frederick S. Wight Director of the Art Galleries University of California Los Angeles 24, California

Dear Fred:

I was delighted to receive the catalogue of your show and to see that the collection covered the various facets of your work and included a number of my favorite pictures. I regret, however, that I cannot see it as it would be utterly impossible for me to take a trip at this time. Is there any possibility that the exhibition will be sent on to New York? Meanwhile do let me know how it is received in L.A. and if any interesting reviews appear perhaps you can send me the clips.

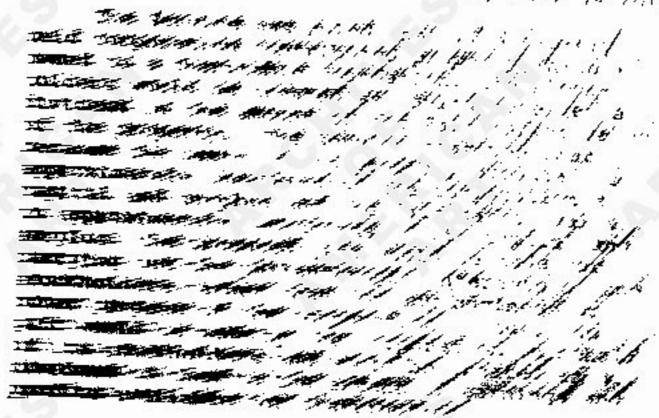
Believe it or not I am dictating in my apartment after "one of these days." It is now past midnight and I feel utterly sorry for myself. Much as I have tried it has been impossible for me to find even a moment to refer to any archives. As a matter of fact I have no secretary, and although I have a new assistant I have been unable to devote more than ten minutes at a time in explaining his duties. Thus he is not of much help to me as yet, but I am going to try to make a date with him for Sunday so that we can really get together and establish some system. Otherwise I can see nothing to do but to close the gallery as I cannot possibly go on in this manner any longer. We have become the central information bureau and I devote nine-tenths of my time in that expecity. Perhaps you have noticed that we have sent out only one amnouncement this season. I am giving you this song and dance or plaint of woe to explain why I have not shown any evidence of cooperation with you, and hope that you will understand. My taping has also been neglected, but I am hoping that with this young man and a secretary I have hired as of next week I will get back to a more normal schedule. Meanwhile can you let me know what microfilm material you have or have had so that I won't send any duplicates and can start in another direction as Good luck with your show and please soon as I get started. know me informed. Very best regards.

As over.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it emmot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be applituhed 60 years after the date of sale.

Township 5, 1944 Page 2

ניון לון אווין אווין אווין אישראוויין אישר בב משכנה TO THE ENGINEER HITCHMANNERS WHILL WARRED COMBIT. ME CY BYE I HAMHAINH HA THE THIS !! gift of a remainder. Mr. Hall william that this he was of the manner that a present This opinion was given stell still the Agreement metting forth Min United to 1 at any time of all of the shelp is only in the In the course of the Highlightell III, (13) of mally field to Revenue Rulling by del, 3 in it is all which considered tache analygons by the See also Revenue Hulling the After 4 1 11 in addition to the the supplying RI HI will [] [] and request for fulley had hard conglights. Division which I hall with HA FAFALLER IN AG IN Dividents Division suff state the property of THE BY THE BEST THE PARTE SATISFALL STATE OF THE STATE OF ENTERE SE THE YEARS AS AND AS MISSING FOR MAN THE E TEXT SERVE, YOU'VE WAR HARRING IN THE THE THING THE SEE SHAN AS GET YEAR THE WILL THE WILL THE WILL THE WAS THE THE WAS THE WA The transfer winds mystyle it will tradiciple her? The se thereway they would be the sail to the the sail.





The PICCADILLY GALLERY

16a Cork Street, W. 1



Telephone Mayfair 2875

30th October, 1962.

Mrs. Halpert, The wowntown Gallery, 32 East 51st.St., N.Y.22.

Dear Mrs. Halpert,

Thank you and your assistant for receiving Miss Briggs so kindly.

We are writing to you as we have got a collector who is very enthusiastic about Ben Shahn's early work and I believe he would pay a good price, so if by any chance you have anything which is available we would be very grateful to have a photograph, which we would of course return to you, if the client is not interested, as soon as we possibly can.

I appreciate that you have very few early works by Shahn but hope you may be able to help us.

Yours sincerely,

R. G. Pilkington.

Godfer Pilken ston

A.F.A.

Movember 8, 1962

Mr. Edgar P. Richardson Director Winterthur Museum Winterthur, Delaware

Dear Ted:

This morning I spent considerable time with Dr. Edward D. Andrews who, as you know, has written numerous articles and several books on the Shakers. As a matter of fact, he is now associated with the Shaker Community, Ins. in Hancock, Mass.

We were discussing the idea of tape recordings and it occurred to me that he would be a wonderful subject for The Archives of American Art in Detroit. Are you still pursuing the taping project? If so, I highly recommend one on Shaker history which has had such a vital influence on our architecture, furniture and art. For your information his address is: Mr. Edward Deming Endrews, 11 Whittier Avenue, Pittefield, Mass.

He is writing you directly about his interest in hearing the Charles Sheeler tape. At present he is working on a program devoted to Sheeler reproducing all the paintings and drawings which are based on Shaker subjects. Because Charles is incapacitated, it's unwise to arrange for additional talks. And the use of the existing tape would be most beneficial in this instance.

I still hope to hear from you regarding our weathervane project.

Best regards.

Sincerely yours,

HYHI a km

November 7, 1962

Mr. Leo Praeger 118 Ketchams Road Syosset, L. I. New York

Dear Mr. Praeger:

At the time the jury for the 1963 biennial exhibition of Contemporary American Painting and Sculpture at the University of Illinois was in New York and making selections for the exhibition, it chose Edward Stassek's painting, "The Brass Ring". We are, of course, anxious to have the painting in the exhibition and understand that in the meantime you have purchased the painting.

We are writing, therefore, to ask if you will be kind enough to let us borrow the painting for the March 7 - April 4, 1963 exhibition at the University of Illinois.

The paintings will be collected in the New York area probably during the week of February 12 to ablow adequate time for their proper packing and shipment to lilinois. The University of Illinois covers all loans with wall-to-wall, all-risk insurance at the owners' valuations.

We hope very much that you will be willing to have us include the painting in the exhibition. With this thought in mind, we enclose a registration form on which you may indicate your wishes in regard to the amount of insurance to be carried on the loan and the manner in which you would like to have the loan acknowledged. A handsome and fully documented catalogue is published at the time of the exhibition, and of course you will receive a complimentary copy in which the Stasack painting would be illustrated.

Mr. R. G. Pilkington The Piccadilly Gallery 16a Cork Street, W. 1 London, England

Dear Mr. Pilkington:

I regret that I was so preoccupied when your Miss Briggs called at the Gallery. However, I shall be glad to cooperate with you and in a few days you will receive several photographs with all the pertinent date.

There are very few Shahn paintings available of any period, but I will do the best I can in making the selection for you.

Sincerely yours,

RYSK: km

PROVIDENCE ART CLUB, II THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

- House

November 14. 1962.

me he puched

Dear Mr. Wolf:

Mar 17-apr3/63

Thank you for your letter and your interest in

exhibition is by invitation only. The jury for the gwarding of prazes includes Miss Agnes Mongan and Mr. James Johnson Sweeney. We should very much like to include in this exhibition the works of Davis, Runiyoshi, Manin, O'Keefe, Shahn, Sheeler, Weber and Zorach. I believe Mr. Zorach exhibited in our sculpture exhibition three years ago.

I am enclosing more blanks and look forward to hearing from you soon.

Sincerely yours,

Colin Sachs Rohnom

Mrs. Charles A. Robinson, Jr.

Prior to publishing informatio i requiring sales transactions, researchers are responsible for obtaining written permission from both artist end purchaser involved. If it cannot be established after a reasonable sourch whether an artist or parcheser is living, it can be assumed that the information may be published 50 years after the date of rule.

Mr. Robert Knipschild Department of Art State University of Iowa Iowa City, Iowa

Dear Bobs

I talked with Charles Alan this morning and he advised me that you were no longer a member of the gallery, and stated that any transaction with you may now be direct. This is apropos of the group of paintings I purchased.

A list in duplicate is enclosed. Will you please fill in the dates on those that were not marked on the paintings and also indicate the medium in each instance. Although on the reverse side several are marked "gouache" there esems to be crayon on several and are the lines in pencil or are they scratched? Please let me know. When you return the list will you enclose a bill? Five of these are framed and four are unframed.

I plan to include several in our forthcoming Christmas Show which is the big event of the year for the young generation of collectors.

Best regards to you and the family.

Sincerely yours,

BOHigs

ecarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or reducer is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVISON ART CENTER
WESLEYAN UNIVERSITY
MIDDLETOWN, CONNECTICUT

October 29, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of October 26th. I would appreciate it if it is fairly simple to answer the questions on the enclosed copy of the letter I sent you earlier that you do that as it might be inconvenient for me to spend much time in New York before my departure from the country. Thank you.

Sincerely yours,

)annemelyreen

Samuel M. Green Professor of Art

SMG: jh

The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

KEnmore 6-1990

Hyman Wulf Swetzoff

November 8, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

I checked with the Art Dealers Association to find out that, as usual, such rumors are mere talk.

I am enclosing photographs of Marianna Pineda and arold Tovish sculpture which I can send down if you like. Unfortunately, I have no Blooms except for the early drawings; I think you know those.

I hope to see you when I am next in New York.

Best.

HWS/s



Movember 8, 1962

Shahm

Mr. Eliot Elisofon c/o George Stevens 9336 West Washington Building Culver City, Calif.

Dear Bliots

It has taken all this time for Ber Shaker and me to have a mutual meeting. Each of us has been flitting about the country, but we finally got together yesterday.

Your project interested him, but he is now seriously involved in completing a book and has two mural commissions in the offing. Consequently, he cannot take any other project. The young artist I had in mind is Edward Stasack who is a professor of art at the University of Honolulu. It seems doubtful that he can detach himself from the job for any length of time if the project involves his being in California for a stretch. However. I will write to him with the suggestion that he communicate with you directly. I am convinced that he can fit into your program superbly as both his drawings and paintings are of a very high calibre and frequently relate to religious themes. He is a devout Catholic but has an extraordinary sense of mysticism which removes his material from the banal expression so often found in religious themes.

How much longer do you plan to be in California? Do let me know.

Have fun.

Affectionately,

POU-

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Stone

November 13, 1962

Dear Edith,

Of all the gallery owners pictured in the current issue of Time magazine, you are by far, the most glamorous. The parrot came in second!

Does he sell Audubon prints?

Enjoyed our lunch date the other day, brief as it was. Hope that your visit to Washington was pleasant.

On the way home, I recalled your mention of the help shortage in the gallery, and I'd like to offer my services during the Imas sale if

× 11.79

Neiman-Marcus

DALLAS 1, TEXAS

November 9, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Your letter of November 5 to Mr. Stanley Marcus has been referred to my attention. Your suggestion of our handling the matter without the insurance company is out of the question. We have dealt with this company for over 20 years and have never had any situation which could not be settled amicably until now.

If you have a feeling of any disagreeableness about the law suit, our people are willing to make an adjustment on the basis of any fair, objective opinion. They are willing to go to the American Arbitration Association, or as Mr. Stanley Marcus suggested, the Art Dealers Association.

They feel under the circumstances that your request for \$12,600 is completely unfair. We cannot make any settlement with you without breaching our agreement and contract with our insurance company. I therefore earnestly advise you to settle this matter with any of the above organizations and rely upon the integrity of these independent judges, which both the insurance company and Neiman-Marcus are willing to do.

Very truly yours,

Norman W. Bramley

Vice President-Treasurer

cc: Stanley Marcus Jack Woolridge

PHONE: RIVERSIDE "

CABLE: NEMARCO DALLAS

Prior to publishing information regarding sales transactions, researchers are trapoposible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be estamped that the information may be published 60 years after the date of sole.

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Minaeraly,

John M. Bisler

THE THERE !

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

November 2, 1962

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Streat New York 22., N. Y.

Dear Edith:

Herewith another check toward the O'Keeffe; this brings me down to \$200.00 owed and this I will now settle in one check at the end of December. I am just off for "urope at this point and won't be able to take care of this until then. But then we will have finished our lengthy business; alas.

With best regards,

Sincerely yours,

Make.

carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be oblished after a reasonable search whether an artist or observe is living, it can be assumed that the information y be published 60 years after the date of asis.

November 13

Mrs. Edith Halpert Bowatown Gallery 32 East 51 Street New York City

Dear Mrs. Halperts

I was very pleased to hear from Joan Amkrum last week that the Downtown and Amkrum Galleries are planning to work together in the future. The enclosed illustrates my strong feeling that the future of art on the coast is bright indeed and you could have no better limited with this activity than the Amkrum Gallery.

Joan also told me that she had mentioned ARTFORUM to you and that you had expressed interest and approval. Thank you for that.

I submit that ARTFORUM would be an excellent advertising medium for the Downtown Gallery. While there are many fine galleries on the coast showing contemporary western artists, the western collector still must travel to New York to view such modern masters as you exhibit. ARTFORUM will provide thorough exposure among California and Texas buyers at moderate cost.

Because ARTFORUM is lithographed we can reproduce any ad or make one up to your specifications without production cost to you. I hope that you will be able to submit something for an early issue. Copy received here by the end of this month could run in the December issue, out about December 15.

Your interest in ARTFORUM is very much appreciated.

Josh Irwin

Publisher

JI/jb

November 9, 1902

Mr Mitchell A. Wilder Amon Carter Museum of Western Art 3-01 Camp Bowie Blvd. Fort Worth 7, Texas

Dear Mitch:

If you will refer to the consignment invoice we mailed you, you will find that the C.S. Price painting is listed thereon at the figure of \$2,250. This price is of course subject to 10% museum commission.

Incidentally, you probably know that there are no Price painting available and that those which sold earlier were very much higher. Thus, I think you should urge your visitor to snap it up while the snapping is good.

Best regards.

Since mly yours,

E /H:len

November 7, 1962

Mr. and Mrs. Harvey Miller 20, Marryat Road London, S. W. 18, England

Dear Mr. and Mrs. Miller:

We are sending you under separate cover one color lithograph by Abraham Rattner.

I am enclosing an invoice which you will need to secure this Lithograph from British Customs.

The lithograph is a gift to you from Mr. and Mrs. Marvin Broder, who have asked that the following message be conveyed to you:

With best love, Marvin and Gloria

We hope that the lithograph reaches you in good condition, and that you enjoy having it in your home.

Sincerely,

Jay Wolf Assistant Director

JW:km

Mr. William H. Lane Holman Street Lamenburg, Massachusetts

Dear Bill:

Are you planning to be in town in the near future?

Our accountant has been checking the books and is very eager to straighten things out. I find a letter dated July 19th in which I asked about the rebilling as our records are really very complicated. If you refer to this letter you will find a number of questions as to how the invoices are to be made and how the credit for MUNICIPAL is to be listed. If you could give me this information meanwhile I can quiet down the accountant, and I do hope that you can come in shortly so that we can get the whole thing cleaned up on the books. He is holding up the fiscal report.

And of course you know how much I anjoy seeing you. Make it soon. Best regards.

Sincerely yours,

EGH: ge

Movember 9, 1962

Mrs. Eva Lee Eva Lee Gallery 450 Great Neck Road Great Neck, L. I., N. Y.

Dear Mrs. Lee:

I have not forgotten the Cannonsville business. Two of the major museums I had in mind were not interested but the third -- Cooperstown -- is very much so. As a matter of fact, I received a letter this morning from Louis C. Jones who advised me that he is considering the ERIDOR. If you wish we will follow this up.

Thank you again for calling my attention to the perspective gift.

Sincerely yours,

BOH 1 km

....

CORY CORPORATION

3200 PETERSON AVENUE . CHICAGO 45, ILLINOIS

Office of the President J. W. ALSDORF

Please note: All correspondence and shipments are to be addressed to. J. W. ALSDORF 220 Chestnul Street Winnetks, Illinois

November 5, 1962

AIR MAIL

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Marilynn and I are going to donate this year, to one of the leading museums, one of our paintings by Georgia O'Keeffe.

As you are Miss O'Keeffe's dealer, you are the one most familiar with the fair current market value of her work.

Would you be good enough, in triplicate, on your letterhead, to describe the oil painting and give the present fair market value of this painting.

You will find enclosed a large color ektachrome, faithfully reproducing the painting, and Miss O'Keeffe told us that she believes it was painted circa 1926. Title, we believe, is "Petunia and Salvia", and the size is 6-7/8" high $\times 6-7/8"$ wide.

As usual on such an appraisal, would you please state qualifications, etc.

Will be most grateful for this appraisal from you, and with many thanks,

incerely.

J. W. Alsdorf

Enc.

Movember 6, 1962

Miss Virginia M. Fay Secretary to the Director Museum of Fine Arts Boston)15, Mass.

Dear Miss Fay:

I am sorry to seem so persistent but I am sager to get some information regarding the Arthur Dove collage LONG ISLAND which has been in the Missum's possession for a considerable length of time.

May I hear from you shortly?

Namy thanks for your cooperation.

Sincerely yours,

KIH : lem

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considered. Mr. Goodrich said that the new building will probably be built so that it can be expanded, if necessary.

There being no further business before the meeting, on motion duly made, seconded and carried, it was adjourned.

David A. Prager Secretary Prior to publishing information, regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable nearth whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1962

Hiss Margaret Watherston 44 West 77th Street New York, New York

Dear Miss Watherston:

Would you be good enough to have a painting by Arthur Bove picked up for restoration? You examined this way back in June of 1962 and gave me an estimate subject to studio tests. Thus I think it would be better for you to examine the painting at this time and give the actual figure for ultimate billing.

of the

I would suggest that you send the original/estimate to Mr. Theodore B. Fitzwater, Director, Fort Wayne Art School and Museum, 1026 West Berry Street, Fort Wayne 2, Indiana, and a copy to me for follow up. The transaction will be handled by the Fort Wayne Art School and Museum.

Sincerely yours,

EGRige

Print to publishing informatio insgerting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living. It can be assumed that the information may be published 50 years after the date of sole.

November 14, 1962

Mr. Sammy Hardison 141 H. Manassos Memphis, Tennesses

Dear Mr. Hardison:

Thank you ever so much for your inquiry regarding the MORRIS ARODERSON Show.

We will be delighted to inform you of the dates of this exhibition (probably in the early Spring), and we will send you a catalogue at that time.

Sincerely,

Jay Wolf Assistant Director

JWilh

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

COPY

November 14, 1962

Bott. Palma Macantalia. La Soprintendente Galleria Mazionale d'Arte Moderna Vialle delle Belle Arti, 131 Ross, Italy

Bear Bott, Basarellis

Mrs. Edith Helpert, one of the major lenders to the EEN SHARN exhibition, has requested a copy of the handsoms poster you prepared for the Rome showing. I wonder if you have another copy. If so, we would appreciate your sending it to us, so that we may forward it to her.

On October the first, I wrote asking you to forward us twenty-five copies each of the SHAHN AND HOTHKO catalogues for pur records, and also requested that you send sopies of the catalogues to the respective lenders. Would you let us know if you have been able to fulfill the request? Such gestures mean a great deal to our lenders, on whom we are often dependent for loans for future exhibitions.

Hoping to hear from you in the near future,

Sincerely,

Anne Dahlgren Hecht Editorial Associate Department of Circulating Exhibitions Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is living, it can be ensumed that the information may be published 50 years after the date of sale.

November 10, 1962

M. Arnold Fawkus Trianon Press 125 Avenue de Maine Paris, France

Dear M. Fawkus:

Over a year ago, Mrs. Halpert, the Gallery director, wrote you in relation to the publication of the Ben Shahn "Hagadah" and "Ecclesiastes".

I presume that by now both the books have been published, and we would like to know when we may expect the copies we have ordered—both the limited and the regular editions.

We do feel that the clients who over the years have purchased Mr. Shahn's paintings are entitled to the courtesy of buying a copy. Therefore, we are very puzzled why we have not as yet heard from you.

Will you be so kind as to let me know by return post when you will be shipping the books? Thank you in advance for your prompt attention to this matter.

Sincerely.

Jay Wolf

P.S. Si vous preferes une lettre en francais, ecrivez-moi ca, S.V.P. Il y a toujours la possibilite que vous avez besoin d'une lettre en français pour les raisons de votre bureau. Encore, je vous remercie beaucoup.

oct Ben Shelm

Movember 3, 1962

Mrs. Max Eisenberg The Washington Post 1515 L Street, M. W. Washington 5, D. C.

Dear Max:

Well, I was greatly surprised with the contents of your letter as I had no idea that you were contemplating a change. I hope that you are having a happy time in your new post and that it will be a great success.

I will write to William Ackerman to ascertain what has been going on as I have had no word whatsoever from anyone concerned and did not know that the pictures had actually been hung. Also, I forget how long the collection was to remain in the State Department offices, but will no doubt obtain all the information by writing directly to your successor. I did see Luke Battle at the opening of my exhibition in the Corcoran Gallery. Incidentally, did you get a chance to see this show which closes on Movember 117

Best regards and do pay me a visit when you are in New York.

Sincerely yours,

Brill - less

Mr. Jacob Schulman 29 East Boulevard Cloversville, N.Y.

Dear Mr. Schulment

Mrs. Halpert is out of town for the day, but she wanted you to get this letter as soon as possible. Therefore, I hope you won't mind accepting me as the substitute for the starting line-up.

The Ben Shahn watercolor, "Crown and Alphabet", has been promised to the Whitney Museum for a show beginning December 12th and lasting through February 3rd, 1963. We would like to have your permission to keep the picture through the show so that the Whitney may hang it.

I did enjoy meeting you last week.

Sincerely,

Jay Wolf Assistant Director Prior to publishing information regarding sales transactions, rescarcioers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases a lying, it can be assumed that the information may be published 60 years after the date of sale.

Borember 2, 1962

Mr. Watson Powell, Jr. 5300 Harwood Drive Des Moines, Iowa

Dear Mr. Powell:

I am enclosing herewith the biography of Edward Stasack which you requested.

I can also give you a price on the Stasack drawing that you liked, the one with the T.S. Eliot quote from "The Love Song of J. Alfred Prufrock": 'In the room the women come and go, / Talking of Michaelangelo'. The price is \$110, plus a small charge for shipping and packing and insuring.

Your Stasack "Startled" has been cleaned and sent to the framers (yesterday). We expect to have it back in the gallery in about ten days and at that time we shall send it to you at once.

Thenk you again for coming by the gallery when you were in New York. I certainly enjoyed our meeting and look forward to seeing you the next time you are in town.

Kindest regards.

Sincerely,

Jay Wolf Assistant Director M

Bovesber 11, 1961

Mr. Samuel L. Rosenfeld 3518 Woodward Street Occenside, L. I.

Dear Mr. Hosenfelds

I am listing below the current insurance valuation for the William Zorach sculptures

CRAWLING MANY, 1917 Bromme \$400.

I trust this information will be estimizatory to you.

Sincerely yours,

MH:1

reconcions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable soutch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of mis.

Prior to publishing information crapariting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

OTTO GERSON GALLERY, INC.

FINE ARTS ASSOCIATES, INC.

41 EAST STH STREET, NEW YORK 22, N.Y.

ELDORADO 5-3715

CABLE ADDRESS. "GERSOTTO NEW YORK"

November 14, 1962

Mr. Jay Wolf The Downtown Gallery 32 East 51st Street Hew York 22, New York

Dear Mr. Wolf,

Thank you very much for your letter of Movember tenth. I have received the photograph number of the "Head of the Standing Youth" from the old Curt Valentin records, and we can use this photograph in our catalog.

We would suggest that Mrs. Halpert insure this piece for \$20,000.

With best regards,

Cordially yours,

Jax Wade

Prior to publishing aniormation regarding sales transactions, respectively are responsible for obtaining written permission. From both artist and perchang involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information perchange is fiving.

KRAUSHAAR GALLERIES

1056 MADISON AVENUE NEW YORK 28, N. Y.

LEHIGH 5-8688

ANTOINETTE M. KRAUSHAA

November 6k 1961

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York City

Dear Edith:

In reply to your letter of October 26th, I would put a valuation of \$700.00 on the painting by Leon Goldin of "Orbetello, 1958, size 59 x 36".

This is in line with the prices of Goldin's paintings of comparable period and size.

Sincerely

automitte

Mr. Prager, said that the committee had decided to do something quite different this year in the way of the Friends' exhibition, as it felt that the fiftieth anniversary of the Armory Show should not be missed. The committee did not attempt to reconstruct the Armory Show but to build a show around it. The Decade of the Armory Show has had a wider circulation than any other of the Friends' exhibitions; it is being shown in the City Art Museum of Saint Louis, the Cleveland Museum of Art, The Pennsylvania Academy of Fine Arts, the Art Institute of Chicago, the Albright-Knox Art Gallery in Buffalo and the Isaac Delgado Museum of Art in New Orleans. Mr. Goodrich expressed the hope that next year's Exhibitions Committee would plan a show involving the private collections of the Friends.

Mr. Prager, Secretary of Membership, reported that there are now 184 members on the roster, one more than last year at the same time. Some of the Friends have suggested names of possible new members and he pointed out that the best source for new members is the Friends themselves - he hopes that they will continue to submit names of people who might be interested in joining the group, or better still, obtain new members themselves. Mr. Erpf said he hoped the membership might reach the 200 mark.

Mr. Neuberger, Chairman of the Publications Committee, consisting in addition to himself, of Harry N. Abrams, Mr. Ault, Mr. Friedman, Jack Lawrence, Mrs. Jean Lipman and M. Lincoln Schuster, reported that \$4,887.40 of the appropriation to this committee for 1962-63, had been spent on subsidies toward the costs of the catalogue for the Whitney Annual, 1962; the Whitney Review, 1961-62; the catalogue of Five Years of Friends Acquisitions; and color plates of Friends Acquisitions. A balance of \$312.60 is still available for color plates. At a meeting of the Board of Directors on February 28, 1963, \$6,000 in new funds were allocated to the committee, to be disbursed toward the costs of the Whitney Annual, 1963; the Whitney Review, 1962-63; the catalogue of The Decade of the Armory Show; and color plates of Friends Acquisitions. \$2,000 of this 1963-64 appropriation has already been allocated against the cost of the catalogue of The Decade of the Armory Show. Mr. Neuberger reported that a total of \$24,200 has been allotted to the Publications Committee since its creation in 1959.

Mr. Erpf reported that the Trustees of the Whitney Museum are in the process of completing plans for the sale of the Museum to the Museum of Modern Art. A fine site for the new building has been found but its location cannot be announced at this time as the contract of sale has not as yet been concluded. He hoped that it would be possible to inform the Friends of the Museum's future plans about the middle of June. Mr. Baur, Associate Director of the Museum, said that the new building would have almost three times the present gallery space as well as three times the storage space. As the Museum's permanent collection is the finest public collection of contemporary American art in the country, the staff has felt it its primary duty to display the collection more fully and thus keep the public informed as to what is going on in this field. He felt that the new site is a beautiful and commanding one and that the new building will fulfill this purpose as well as being a very distinguished structure. Mr. Friedman, one of the Museum's Trustees, said that five of the best architects in the country were being

To Time Inc.

Attention: William R. Butler

These are my suggestion:

used and then forgotten. I would suggest a relief sculpturers ferally ably of aluminum which is more contemporary than bronze. This is to be in a form of an easel with a book arrangement in the back as an alternative making it possible for the sculpture to be used either on a table or hung on the wall. The size of this to be determined by the Committee, anywheres from 6° high to whatever dimension you prefer. The subject material will be determined as well.

Among the sculptors who are equiped to make reliefs which can be cast and duplicated in what quantity you desire are: Esrach, Dace, Baskin and Zajac as immediate suggestions. Others can be added.

I can supply photographs of previous works by these at artists as you would desire. When the name of the artist, the size and quantity are established by the Committee you can obtain all necessary information quickly including the original model and the casting information. In the event you want two sizes, this san be accomplished with no difficulty.

Sincerely yours,

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether as artist or purchaser is living, it can be assumed that the information may be published 60 years after the duty of sale.

archers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information be published 60 years after the date of sale.

Mrs. J. Cheever Cowdin 19 East 72nd Street New York, New York

Dear Mrs. Cowdin:

According to our records you purchased the Sheeler in November of 1945. Our involces are not retained in our active files longer than seven years and therefore I cannot make an exact duplicate. However the information is listed below.

SHAKER BARNS, 1945 tempera

\$ 750.

If you are planning to dispose of the painting at this time we shall be very glad to repurchase it at a considerable increase. Won't you please let me know?

Sincerely yours,

WOH to a

-2

October 30, 1962

I somire, a showing here, I cannot undertake to do so until the extent of our finencial obligation is known.

Yours sincerely,

AD C

George D. Culler Director

QDC: tr

Mr. Robert P. Griffing, Jr.

Prior to publishing informatio i regarding sales transactions, respectively are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a remonable search whether an artist or purchaser is living, it can be arranted that the information may be published 50 years after the data of sale.

November 9, 1962

Mr. Samuel C. Cooper 165 Broadway New York 6, N. Y.

Dear Mr. Coopers

I have finally ascertained that payments were made to Mr.

Lather for the fiscal year of the Downtown Cellery and
32 East 52nd Street Corporation respectively. Our records
indicate that on Movember of 1961 a check for \$1500 was
drawn on the Cellery—as opposed to \$1,000 which was paid
annually prior to August 31, 1961. I also found that on
February of 1962 there was a check made for \$400 on 32 E.
51st Street Corporation. All this is apart from the personal
check I made to cover the special work entailed in the
Lawrence Allen fiasco, which incidentally would never have
occurred if our affairs had been handled properly. Thus,
I see no outstanding record in our book and wonder why you
have taken the trouble to write me several times in this
connection.

Last Sunday I went into the customer's ledger and was horrified with the manner in which the books had been maintained by the previous bookkeeper. As I would see no reason to check when someone was in charge of this, all this came as a terrible surprise to me. As a matter of fact, I have just hired someone to go through the Ledger to make sure the accounts were correct and particularly so in connection with the "Miscellaneous" sheets which were in an incredible jumble with debits on one side and the credits in a complete mess on the other, with no relation whatsoever to the corresponding name. Imany event, it is a total mess. I hesitate to mention this, but I might as well tell you how unhappy I am about the whole matter.

Sincerely yours,

EGH : km

Prior to publishing informatio i regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser invalved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assessed that the information may be published 50 years after the date of sale.

New York State Historical Association

Cooperstown, New York

Fenimore House

The Farmers' Museum

DIRECTOR

November 1, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

Thanks for your letter of the 25th.

We have several examples of the dog-tread churn about which you write.

But as to the matter of the covered bridge, we are in the process of considering one at the moment but I would like to know about any other types that are available.

There are all kinds of special problems with these-length, height, condition, distance from Cooperstown, and it may be that the one you have in mind is better for us than the one we are considering.

Cordially yours,

LCJ:W

Louis C. Jones Director

Thanks for Runding of us.

Prior to publishing informatio trappring sales buttan whom, respectives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE HOUSTON POST

November 5, 1962

W. P. HOBBY Chakmon of the Board

OVETA CULP HOBBY President and Editor 240 POLK AVE. HOUSTON 1, TEXAS FAIRFAX 3-3131

Dear Mrs. Halpert,

Thank you for your kindness when I was in New York last month.

Our visit in your gallery was one of the most pleasant things I did on what proved to be a most stimulating week in New York.

Sincerely,

Campbell Geeslin.

Policity.

MRS, RALPH MANEWAL MCDERMID 10 WINDSOR LANE SCARSDALE, NEW YORK

Zerelitie in the defermency and its Staff. For 109 grave no one has ever been himed levery because of his mobility to pay - and bur Ball advertising is great, responsible for This.

Hat much of the Spirit of Chestuas was expressed by Edwine thank have when he had " all the hair of the hour of the free of the the hour of the form o

Perecely, alie C. M. Zermid. (Mrs. Roeph. M.)

kov. 11, 1962

ころうし はないこと きなながらしが まれずいつかいがく 変 明神

n shahn prints			
M Wilder Safring		N	ET PRICES
1. Phoenix (Black & Wh	ite) Silksereen I	952	\$45.00
2. Profile	Silkecreen Theorem	1952	50,00
S. Mine Building	Silksareen Theorem	100 Per	225.00
4. Super Market (Color)			150.00
5. Super Market (Black Whi	& Silksereen	1957	75.00
6. The Scientist	Silkscreen	1958	45.00
7. Immortal Words	Silkscreen	1958	35.00
8. Algerian Namory	Silksgreen	1959	50.00
	Silksereen Theorem	1959	110,00
	Silkscreen Theorem	1959	135.00
11. Lute & Molecules #1		1959	200.00
12. Lute & Molecules #2	Silkscreen	1959	100.00
	Silkscreen Theorem.	1960	85.00
	Silksereen	1960	85.00
14. The Post	Silkserven	1962	90.00

Prior to publishing information reparting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the tate of sale.

rior to publishing information regarding sales transaction connections are responsible for obtaining written parmission both artist and purchases involved. If it cannot be attablished after a reasonable search whether an artist or arthuses is living, it can be assumed that the information by the published 50, years after the date of sale.

November 15, 1961

Mr. Richard Hudson, Editor War/Peace Report 305 West 18th Street New York 11, New York

Dear Mr. Hadson:

As my secretary has advised you on several occasions I have been ill and could not communicate with you earlier regarding the book on the "Lucky Dragon" series by Ben Shahn which you are contemplating.

Ben has not been in, but I expect to see him later in the week. Meanwhile negotiations for a color portfolio are still in progress, subject of course to Ben's decision which will be passed on to you as soon as I am advised. In any event you will hear from me at the earliest opportunity.

Sincerely yours,

RCH100

Corcoran Gallery

THE NEW TRADITION - Modern Americans Before 1940

Stuart Davis	St	uam	t. D	avis
--------------	----	-----	------	------

1. Landscape Gloucester	C. 1917	011	20 3/4x18 3/4
2. Three Table Still Life	1922		
3. Percolator or Contemporary Design	1927.		Metropolitan Mus.
4. Egg Beater #3	1928		Lane Foundation
5. New York - Paris #L	1931.		University of Iowa
6. Salt Shaker	193E		Museum of Modern Art
Arthur G. Dove			
7. Seaside	1925	Collage	
Marsden Hartley			
8. Earth Warming, Mexico	1932		
Yasuo Kuniyoshii			
9. The Swimmer	1922		Columbus Museum
10. Island of Happiness	1924		Lane Foundation
John Marin			
11. Weehawken Sequence #1	1903		
Georgia O'Keeffe			
12. Stump in Red Hilks	1940		
Max Weber			
13. New York Department Store	1915		
14. Seeking Work	C. 1938		

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECRETARY

November 5, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

I hasten to reply to yours of November 1st. It will be quite alright for the Davis and Shahn to come directly to us from Brandeis University after their closing date of December 29th. The Biennial will open on January 18th. It will mean, however, that the paintings will not be seen by the Jury which will at least keep the Davis out of the running for the prizes (I assume Shahn wouldn't want to give himself one). I hope that Brandeis can be persuaded to prepay the shipment.

I've turned over your request in regard to the George L. K. Morris to our Registrar who will see to it that it is shipped. I understand that we plan to ship it on November 12.

Mr. Williams' letter of invitation to the Biennial will be forthcoming.

With best regards,

Sincerely yours

Gudmund Vigtel

Assistant Director

07/11

ACREST IN MORES
THEOERICS & GRANES
DAVID & HIGHWAND
CHARLES F ARRE
HUMA L BRITH, JR.
BARRON L. BRIES
JUSTIN F WINELS
JUSTIN F WINELS
JANES F ARRES
JANES F ARRES

STUARY CHEMICIES

SEE - 1884!

JOSEPH D FÉRICO
DONALD V HUDTES
EVING EVERETY

GALCOLM JOHNSON
JOHN M BILLES
ELANGUEC T RIPPEJO

DONALD S. MEAL

LAW OFFICES OF

MILLER & CREVALIER

NAME AND POST OFFICE ADDRESS AND PARTY.

VASSEDINTOS G. D. C.

marabati 6 - 100

November 7, 1962

SAINCEL TOWNSON F DACEMONISTE CALINELL TOWNSON F DACEMONISTE TO ANGINE PARTIES OF THE TOWNSON OF THE PARTIES OF THE TOWNSON OF THE PARTIES OF THE PARTIE

George E. Hamilton III, Esquire Union Trust Building Washington F. D. C.

Dear Mr. Hamilton:

In accordance with our telephone conversation yesterday, we can give you the following information regarding the sixth point to remember in the January 1962 Builetin.

As I indicated, the point involved a private ruling to one of our clients, a closely held corporation angaged in real estate operations. All of the corporation's stock is owned by one man and his wife, and they control the charitable foundation to which the contribution would have been made. The proposed contribution, with respect to which the Service ruled, would have been of an unencumbered warehouse which, as indicated in the point to remember, had a value equal to approximately two-thirds of the corporation's capital and surplus and a basis equal to approximately one-third of that capital and surplus. The warehouse is leased to a corporation which is in no way related to the stockholders or to the donor corporation, and that lease has approximately ten more years to run and contains two renewal options for five years each. The ruling paragraph in the Service's letter reads substantially as follows:

"Considering the value of the proposed gift is comparison to the total value of the net assets of the corporation, and considering the prospective donee of the gift, it appears that the proposed gift will be made for the purpose of carrying out the philanthropic interests of the shareholders of the corporation rather than for any business or other purpose of the corporation. This indicates that the proposed gift will be made by the cerporation on behalf of its shareholders. Therefore, the proposed gift by the corporation of its excelouse property to the foundation will, for federal income tax purposes, constitute a dividend to the

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

November 12, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Can you recall offhand what the very first piece was that Mrs. Rockefeller purchased for her collection of folk art? I know that Baby in Red Chair, Twining Farm, and the Field boy and girl on stencilled carpets were all very early and if you remember I would like to know which was the very first.

I expect to be in New York sometime during November to pick up materials for our Christmas show and will look forward to seeing you then. I was interested to see you--unidentified--in the article on Mr. Chrysler's "atypical" paintings in Life.

Sincerely yours,

Mary C. Black, Director (Mrs. Richard Black)

P.S. Congratulations, too, on your wonderful show at the Corcoran.

THE MUSEUM OF MODERN ART

NEW YORK 19

T? WEST 53rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

COPY

November 14, 1962

Br. W. J. H. B. Sandberg Birector Stedelijk Missum 13, Paulus Potterstreat Amsterdam, The Notherlands

Dear Dr. Sandberg:

Mrs. Edith Halpert, one of the most generous lenders to our HEM SHARM exhibition which you showed in Amsterdam last December and January, has requested two copies of the poster prepared in Amsterdam. If one was prepared, could forward two copies to us, and if not, would you let us know so that we can tell Mrs. Halpert.

Sincerely,

Anne Dahlgren Hecht Editorial Associate Department of Girculating Exhibitions rior to publishing informatio a regarding sales transactions, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is hiving, it can be assumed that the information say be published 60 years after the date of sale.

November 3, 1962

POU

Mr. Peter Borie 278 North Cassady Avenus Columbus, Ohio

Dear Mr. Borie:

Through the kind offices of Mr. Kuehn, I now have your address and I am writing to ascertain whether you have followed through on the tentative plans we discussed. Although I am sure that I mentioned the name to you, I will repeat it in the event you have not as yet written to him -- Martin Friedman, director of the Walker Art Center, Minneapolis, Minnesota.

I still feel that this will be the best contact as the Center has done an especially good job in inspiring young local collectors.

In closing, may I express my pleasure in meeting you and Mrs. Borie. I hope to see you when you are next in New York.

Sincerely yours,

EOH: km

or to purchasing international regarding written permission carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of mile.

Prior to publishing informatio i regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living, it can be assumed that the information

50/

DAVID A.WINGATE

350 Fifth Avenue

New York 1, N.Y.

November 6, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

I attach my check for the sum of \$442.00. This leaves a balance of \$1000.00 still due to you. I will try to pay you an additional \$500.00 in the month of March, 1963 and the remaining \$500.00 by September 1963.

I would like to say that when we purchased the various at objects and discussed the matter of payments, you repeatedly told us that as long as we paid from \$50.00 to \$100.00 a month you would be satisfied and that we should not worry about it. In no year did we pay you less than the minimum sum you indicated. If, however, you have had a change of heart concerning our payments, I am willing to return to you any of the objects purchased.

I trust that this makes my position clear and that the annoying "Please" and "?" statements will now be super-fluous.

Kindest regards,

Very truly yours,

David A. Wingate

DAW/rc Enc. Check \$442.00 Mr. Andrew C. Ritchie, Director Yale University Art Gallery New Haven, Connecticut

Dear Andrews

In going through my papers - and what an accumulation - I came across a reproduction of the Yale ATHENA which you were good enough to send to me some months ago when I was negotiating with Henry Dreyfus. As you know, the plan came to naught, a characteristic of many bank negotiations.

When are you coming to New York? I should love to see you and Jane. My very best regards.

Sincerely yours,

BOHtgs dnc. researchers are responsible for obtaining written permission from both artist and paralmeer involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

32 EAST 51 STREET NEW YORK 22, N. Y.

EDITH GREGOR HALFEST, Director Consultation service by appointment Telephone: Place 3-3707

November 9, 1962

Mr. Robert Griffing, Jr. Director Honolulu Academy of Arts 900 South Berstania Street Honolulu 14, Hawaii

I am sorry that we did not have a private date as I had hoped, but that is the story of my life. In any event, it was wonderful to see you. Taking further advantage of your kindness, I am writing to ascertain if you would be good enough to withdraw one Tseng Yu-ho when your exhibition closes. The title islana, 1962, and it measures 24" by \$1.32".

The University of Illinois has selected a number of paintings a for us for our annual show, which will be picked up in New York on February 15. Thus the painting to be shipped to us by Bettyk by some inexpensive method. There is nothing in the Gallery that Donavan liked well enough and I felt it was important for Betty to be peoresented in their show which I consider the best American group exhibition assembled. And, therefore, showed them photographs of others recently painted. This is the story and I hope that the necessary arrangements can be made.

Again, I wish you had stayed longer. Perhaps I will be in Honolul# during my Christmas vacation, if I don't decide to take a boat trip instead.

My very best to you.

Fondly.

Donoven

Prior to publishing information regarding sales transactions, rescentibles are responsible for obtaining written permission from both artist and purchaser involved. If it counst be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

ORS. STANLEY C. PEARLE, 6607 DESCO DRIVE, DALLAS 25, TEXAS

November 15, 1962

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Miss Halpert:

I appreciate the time you gave me during my recent visit to New York. You were so helpful to me in making the selection and arrangements for the exhibit of prints on religious subjects which we are planning in conjunction with our December meeting at Temple Emanu-El in Dellas.

Everyone here is enthusiastic about the exhibit and I am attaching a list of the prints which the committee has selected for the showing. You might be interested in having the names of the committee in charge. They are: Mrs. Lawrence Pollock, Jr., Mrs. Raymond Masher, Mrs. Laurence Kahn, and Mrs. Milton Tobian.

Mrs. Lawrence Pollock, Jr. who has had a great deal of experience in art exhibition will be in charge of displaying the lithographs. I discussed with her the importance of displaying the prints in such a manner that they will not be marred in any way. Mrs. Pollock is quite expert in handling originals.

As I told you in New York, I will assume complete responsibility for the prints we borrow from The Downtown Gallery. You may refer to my bank, the Mercantile National Bank in Dallas, if you desire further reference.

THE MUSEUM OF MODERN ART

NEW YORK 19

TI WEST 63+8 STREET TELEPHONE, CIACLE 8-8400 CABLES, MODERNART, NEW-YORK

COPY

November 14, 1962

Mr. Robert Giron Palais des Beaum-Arts 10 Rus Royals Brussels, Belgium

Dear Mr. Giron:

Mrs. Edith Halpert, one of the most generous lenders to our exhibition MEN SHARN which was recently shown by you at the Palais des Beaux-Arts, has requested copies of the posters. If you prepared one, would you forward two copies to us, er, if not, let us know so that we can tell Mrs. Halpert?

Sincerely,

Anne Dahlgren Heeht

Rditorial Associate
Department of Circulating
Exhibitions

to producing interments tropy may write a service on the mothers are responsible for obtaining writes permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60, years after the date of sale.

November 1, 1962

Director, Department of Fine Arts Lehigh University Bethlehem, Pa.

Dear Sirt

Thank you very much for sending us the catalogue of the Minth Annual Exhibition of American Contemporary Paintings. We are pleased that three of the gallery artists are represented in this show.

However, I do want to point out to you that two of the painters' names in the catalogue are mis-spelleds

"Blast Furnace" is by Wiles Spencer, not "Miles Spencer"

Georgia O'Keeffe spells her surname with two "f's".

Would you please see that these errors are corrected wherever possible.

Sincerely yours,

Jay Wolf Assistant Director

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

15 November 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

I found your letters waiting on my deak when I returned. This is to assure you that the picture "Mana" will be withdrawn from the list of pictures going to California and sent on to you for the University of Illinois show. You are quite right that it is most important for Betty to be represented in that show.

I had a long talk with Betty yesterday, and we have already started to make detailed investigations into the business of solving our mechanical problems in connection with both the San Francisco and the Stockholm shows. I will write to you much more fully about those as soon as I have a more complete picture. Anyway, please believe my only interest is in doing everything I can to keep things as straight as possible all around.

As always, it was wonderful to see you, and I too as terribly sorry that the visit was such a short one. But I cannot thank you enough for letting me sleep on your couch end share that sandwich-martini lunch with you and Ben Shahn. I was really beat, and those few moments with you were marvelously restful.

I spent a good part of last evening admiring your picture in Time. Should I now write you as "Dear Dean Halpert"?

With best alohs from all of us,

As ever,

Robert P. Griffing, Jr.

Director

RPG: 1h

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regapting sales transactions, researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether as wrist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sole.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JA. DIRECTOR AND SECRETARY

November 7, 1962

METROPOLITAN 8-381

Mrs. Edith Gregor Halpert 32 East 51st Street New York, New York

Dear Edith:

Thank you very much for agreeing to lend The Performance by Greene for the exhibition.

It does seem to me only sensible to do as you suggest and retain your collection here. As a matter of fact, we have already anticipated this development and have made special racks in a locked storage room which will be safe and convenient.

Do you want us to keep all the works or are there some you particularly want to have returned? If so, please let us know and we can then decide whether to return them by truck or have them crated and shipped.

We, too, continue to get glowing reports of the beauties of your collection. I am very much in hopes that we can get some report from the Internal Revenue Service before much longer as we are all anxious to get down to brass tacks and get going on the re-decoration and re-lighting of the Gallery of 20th Century American Art.

With cordial regards,

Sincerely yours,

Director

HWW:cgs ~

P. S. We know about the Morris, of course.

De Mr. Walfert, not Mmgax-This effective Doevelour pelary ad from Re Debutante Catrelevi and Obrant mas Beck Program of 1961 was well les-Celated account the 2,000 people Who allended The Ball and the would been Much appreciate your per meneon to un-Clude it we our 1962 Program. Con you Know, it is one excellent advertising media; Receick goes directly to the hen Jock Infermary and it is took deduction Every one Knows have meportant your Gallery is to a person who is tering a poenting. your cleant depends upon gown Wisdom, your pidge ment and gover lutions. So, Too, do re heed, Deck look for Rese.

Movember 6, 1962

Mr. J. W. Alsdorf 220 Chestnut Street Winnetka, Illinois

Dear Mr. Aladorf:

Just recently, after the Bureau of Internal Revenue stated its intention of eliminating all art gift denations, we formed the Art Dealers Association of America, Inc. at 575 Madison Avenue, New York 22, New York. The agreement between the Bureau and the Association was that no individual appraisals would be legitimate hereafter, and the the valuations must clear through the Dealers Association which would establish a panel of three reputable dealers to set the figure.

Thus, I would suggest that you write directly to the Association supplying all the data-mand to save you the trouble, I will forward the extachrone to their offices. Will you also include in your request to the Association the name of the dealer from whom the painting was purchased. This is a requirement.

I am sorry that I have to put you to this trouble but rules is rulem and actually I am very much in favor of this ruling as it will obviate some of the problems which have arisen in recent years with new fly-by-night dealers.

Why don't you and Hartlynn come and see me sometime?

Best regards.

Sincerely yours,

BOH s loss

3501 CAMP BOWLE BOULEVARD, FORT WORTH 7, TEXAS PERSHING 2-2847

October 30, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

In our conversation about the pictures for our New Mexico show I seem to be vague on a couple of points, so this is by way of confirmation. We would like to borrow the Sloan CORPUS CHRISTI, 1940. As to the O'Keeffe of Pedernal Peak, is this a pastel? Van Deren Coke was on the telephone yesterday, and I told him about the picture, but he says it is a pastel and probably not loanable. Is this right? Or can we borrow it anyway? I thought it was an oil, but I also thought I was drinking ice water and found that I was confused on that point. Here's to sobriety!

Sincerely,

Mitchell A. Wilder Director

MAW:mjw

Pl with we know at Moreon 63 Mear Sas: -I have at hand oregeon - at hen and onto drawings They are of people here, on it's beaches, sea shore, rocks, and fisher man. Stery are alletched on legted law bucher 11" + 14" Warld you per mul me to send fine for your to consider. I covered be gratefull should your be able to use /hem and Solepha

Prior to publishing information regarding raise transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable scarch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the data of tale.

Institute of Contemporary Art | Soldiers Field Rd., Boston 34, Mass.

Algonquin 4-0614

Date:

November 13, 1962

The following have been received in good condition (unless otherwise noted):

From:

The Downtown Gallery 32 East 51 Street New York 22, New York

		Insurance
Artist	Description	Valuation
	A distribute recommendation of the contract of	

Stuart Davis

Standard Brand, 1961 rubbed top center dirty center right edge

Received by.

THE DOWNTOWN GALLERY

EDITH GREGOR HARPERT, Director Consultation service by appointment 32 EAST 51 STREET NEW YORK 22, N. Y. Telephone: Plota 3-3707

November 9, 1962

Dr. and Mrs. George Parsen 5505 Englewood Drive Madison 5. Wisc.

Dear Dr. and Mrs. Parzen:

We are shipping to you a silkscreen "A Song of Degrees" by Ben Shahn.

When you have received this package and have ascertained that it arrived in good condition, would you please sign this letter in the space provided below and return it to us.

We hope that you enjoy the print.

Jay Wolf Assistant Director

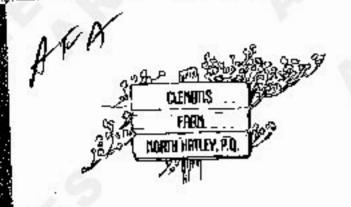
RECEIVED SILKSCREEN "A SONG OF DEGREES" BY BEN SHAHN (#28) IN GOOD CONDITION...

Strace. Pargen:

Steutlemen: no eard in the
There was no eard in the
there was no eard in the
this ment would you please let
us Know who sent it?
Thank your Payen

DAVIS - DOVE - MARFIOL - MUNITOSHI - MARIN - O'KEEFFE - RATTNER - SHAHN - SHEELER - SPENCER - WEBER - ZORACH

report to presuming information regioning seves invarious respectives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be retablished after a reasonable search whether an artist or varchaser is living, it can be assessed that the information may be published 60 years after the date of sale.



Mr. Virginia

Mrs. Edith Gregor Halpert, The Downtown Gallery, 5% East 51st. Street, New York, N.Y.

Dear Mrs. Halpert,

In clearing my desk before going back to New York, I find your nice letter of las June unanswered!

Another time, I hope I may be more helpful and responsive.

In the meantime I shall, at least Join the Museum of Early American Fold Arts.

With many apologies,

Sincerely yours,

Jeannette lagin

October 30th. 1962

researchers are reaponable for obtaining written permission from both artist and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 op

Movember 3, 1962

Mr. J. S. Burpes Chairman, Art Department Midwestern University Wighita Falls, Texas

Dear Mr. Burpes:

As soon as I solve my personnal problem at the moment, I shall have a set of art exhibition catalogs sent to you for the library. Also, I have already arranged to have your hame added to our mailing list so that you may receive announcements and catalogs in the future.

Sinceraly yours,

MH the



November 14, 1962

Mrs. Richard Black Director Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mary:

No. I cannot remember which painting or paintings Mrs. Rockefeller purchased when. This will take a bit of research, as our records of 1929 are all packed and stored at Hase Warehouse. Unless this is a matter of life and death, it will take at least a week before I can furnish the information you requested.

I, sure, hope you will not pass us ty when you are in New York during this month. It is always so nice to see you. Thank you for your reference to the Corcoran exhibition.

Best regards.

Sincerely yours,

EGHabb

Hovember 1, 1962

Mr. Sam Hunter, Director Rose Art Museum Brandels University Waltham 54, Massachusetts

Dear Sam:

I am dictating this letter in my apartment and am not sure whether or not the consignment invoice had been cent to you. If not it will be enclosed. All the information you require is included, and I hope we have prints available for enclosure as well. If not we will order them immediately and have them sent directly to Waltham.

Meanwhile you can have Henrietta Schumm or her more delicate truckmen pick up the paintings any time next week, but please insure these in advance so that everything will be in order. Also it will be necessary to ship these directly to the Corcoran Gallery the moment your show closes, as both paintings had been promised previously for the Corcoran annual. Believe me we lead a tough life as the requests for our paintings have increased to a point where even an IBM machine would not suffice without a highly experienced army traffic manager.

I will certainly try to come to the opening on Sunday, November 18th, rain or shine, as I am very partial to the lankee Clipper and will not be stopped by "no flying" weather. Furthermore since it is one day of the week when I do not have to be in the gallery I can stay on and accept your very kind invitation for dinner.

Best regards.

Sincerely yours,

EOHtgs



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 5, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Many thanks for telling me about the Art Dealers Association of America. Would you please let me know the proper address for this august body.

With warm regards.

Sincerely,

Edward H. Dwight, Director

EHD:mcf



November 12, 1962

Mrs. Paula Kloster Wasser Curator, Art Department Arizona State University Temps, Arizona

Dear Mrs. Wasser:

Please forgive me for delay in sending on the material you requested. Our photographer died some months ago and his successor is exceedingly slow in locating the negatives. I did the best I could, and sent you all but two photographs we had on hand. I am afraid that you will have to have the JERSEY FISH and CHILL'S WALKER photographed locally.

Under separate cover I am sending you a group of photographs as suggestions for filling in the gaps in your collection - including mourning pictures, biblical scenes and genre.

As I wrote you previously, the forward is perfectly CE with

Will you please return whatever photographs in the latter group are not of interest to you.

Sincerely yours,

BOW . NO

Jerold Jean Farm (North Lima, Chio November 8, 1962

Mrs. Edith Gregor Halpert 32 East 51st Street New York, N. Y.

Dear Madam:

When I was in London this summer, I visited the American Embassy. At that time (the middle of August) there was an exhibition of lithographs in the lobby of the Embassy.

I was strolling around, casually looking, when I saw the "Tribute to Rilke" by Ben Shahn. It was love at first sight. Not only was I enchanted by Ben Shahn's creation in itself, but also I was truly overwhelmed to discover this visual hymn to Rilke, whom I came to "know" first through his Letters to a Young Poet.

Your name was under the picture...
no address, just "New York City." I wrote
down your name, intending to write you
about it immediately. Circumstances (the
proverbial circumstances) prevented my
doing this.

By any chance, would you consider selling it? If so, can you give me some information about it and some idea of the price. I can understand if it is not for sale-- especially if you too are an admirer of both Ben Shahn and Rainer Maria Rilke. But I can dream.

I hope I have not inconvenienced you. Thank you for your attention.

Hoping to hear from you soon; sincerely,

(Hilss) Jeralyn I. lieyer

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prier to publishing informatio uraparting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mm

November 5, 1962

Mrs. Kenneth Tischler 837 Medison Avenue New York 21, N. Y.

Dear Mrs. Tischlers

As we are no longer permitted by the Bureau of Internal Revenue to give estimates of valuation on works of art, I would like to make certain that the figure I am listing is to be used for insurance valuation and no other purposes

Ben Shelm Sholem Aleichem, 1954 40x26 \$1200.

Sincerely yours,

1. Service Amplifies Ruling That Contribution By Closely Held Corporation Of Substantial Amount of Property To Charity Constitutes Dividend To Steckholders

The mixth point to remember in the January 1962 Bulletin noted that the Service ruled, in the case of a closely held corporation, that a gift of a substantial amount of property by the corporation to a charity will constitute a dividend to its stockholders in the amount of the fair market value of the property. The Service has amplified its position by indicating that where a corporation gives away up to the five percent limitation provided by statute for corporate charitable contributions no question wall be raised. The Service also indicated that a widely held corporation may make contributions is excess of the five percent limitation and no question will be raised. However, where the amount of the charitable contribution exceeds the statutory five percent, and a closely held corporation is involved, it is a question of degree as to when the Service will take the position that the charitable contribution by the corporation constitutes a dividend to its stockholders.

MUSEUM OF EARLY AMERICAN FOLK ARTS IN THE CITY OF NEW YORK

A NON-PROFIT EDUCATIONAL CORPORATION CHARTERED BY THE STATE BOARD OF REGENTS

November 13, 1962

Mr. Jay Wolf, Assistant Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mr. Wolf:

Thank you for your note of November 10th to Mr. Martinson. I shall bring it to his attention as soon as possible.

We shall give the comments from the University of California and the Skira Editions our immediate attention.

Sincerely yours,

Robert Cornell

Executive Secretary

RC tmc

November 9, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I am in no better shape than yourself as I have been under pressure here. It will let up and resolve itself one of these days and I shall get back to you. I should have the changes and corrections on the text which I left with you so that I can then go ahead and fatten it up on the new material that I gleaned from you last summer.

Meanwhile, I have opened a show, sold a couple of small things, and I enclose the nice words that Henry Seldis thought up. So you see, I am doing what I can.

Yours ever,

Frederick S. Wight

Director of the Art Galleries

Enclosure

Mr. René Dreyfus

Plutos taken

The Artist \$1800.

That Friday 5000.

Détail \$2 Labyrinth \$2500. Baker 97.88

rior to publishing information regarding sales transactions canchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or nurchaser is living, it can be assumed that the informationary be published 60 years after the date of sale.

November 6, 1962

Mr. Waldo Rassussen
Associate Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mr. Rasmussen:

A short time ago I received from La Galleria Don Chisciotte a catalog of the Ben Shahn exhibition of graphics.

So that I may know where the exhibitions have been scheduled, for how long a period, and when the material will be returned to us, I should be most grateful if you would sending a complete list at your congenience together with any catalogs which may have appeared.

Many thanks for your cooperation.

Simperely yours,

EYHI 1 km

Prior to publishing information regarding calca transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 50 years after the date of sale.

From the law offices of SOUNGER & GORDON 250 Park Avenue, New York 17

November 1, 1962

MEMO TO MRS. EDITH G. HALPERT:

On Tuesday I went to Washington and from the airport sped directly to the Corcoran. The collection looks beautiful there. My only disappointment is that museum hours end at 4:30 on every day other than Sundays and Holidays and at 4:20 the guards—like guards in every museum throughout the world—started turning the lights off and shooing me out.

Whoever hung the show did a very good job.

Enclosed is a clipping from the Washington Evening Star, in which there is a reference to the collection.

Best wishes.

Enclosure

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STATE UNIVERSITY OF IOWA IOWACITY, IOWA



Office of the Director School of Fine Arts and Iowa Memorial Union

October 31, 1962

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

My dear Mrs. Halpert:

Tuesday afternoon, November 13, at 3:00 p.m. is an excellent time for me to see you at your office. I appreciate your willingness to help me in connection with the really interesting enterprise of developing an art exhibtion for the 50th Anniversary Conference of the Association of College Unions.

Earl E. Hayder

EEH:rar

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1962

Mr. W.C. Mermel, Supervisor Insurance by North America 2501 Grand Ave. Dos Melmes 12, Iowa

Dear Mr. Mermel: :

I have your letter of October 24, 1962, addressed to Miss Irene Oraber, ro: 162 TR 15304e, Edwardson Art Foundation, Inc., D/E 3-22-61.

Miss Gruber is no longer with the Gallery, and I can find no record of your correspondence with her in the files, If you would be so kind as to advise me of the details, I shall try to follow through on the matter for you.

I am sorry for the inconvenience which this will cause you,

Sincerely,

Jay Wolf Assistant Director Edith Halpert, Director
The Downtown Gallery
32 Eat 51st Street
New York City, 22, New York

Dear Mrs. Halpert:

Naturally I was disappointed not to have received the painting, "Forget-Me-Not" in High Point. If this painting hasn't already been shipped to me, please include the painting from Rosier's. If you have shipped it, please send the Rosier painting to me; I've decided to have the restoration done in Ashville, North Carolina.

Thanks again for your trouble,

Sincerely yours

Ewing Pegee

reconstant are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchases lavelved. If it cannot be established after a reasonable search whether up artist or purchases is living, it can be assumed that the information may be published 50 years after the date of sale.

THEODORE D. TAUSSIG 120 WALL STREET NEW YORK S, N. Y.

WHITEHALL 3-6168

FIRE ISLAND PINES JUNIPER 3-5565 REAL ESTATE

Movember 7, 1962

Mrs. Edith G. Halpert 32 East 51st Street New York 22, New York

Dear Edith:

Thank you for the lists of valuations for both Galleries for the months of April, 1962 through June, 1962. Enclosed are invoices for the respective earned premiums.

With regard to your footnote on the valuations for the Downtown Gallery, the month of March, 1962 was included in previous invoice and no charge is being made now for that period. The current invoice covers for the three months of April, May and June only.

A value of \$12,000. has been added to the Downtown Gallery's figures for May and June so as to include coverage for a period of four weeks from May 18, 1962 in accordance with instructions of that date from Irens Gruber. The added coverage was for the following:

Arthur Dove collage PORTRAIT OF ALFRED STIEGLITZ \$7,000.
Charles Sheeler conte crayon SELF-PORTRAIT 5,000.

I should also appreciate receiving payment of the earned premiums as billed you for the cancelled policies as soon as possible. Thanks for your cooperation.

Best regards.

TDT: arb

Sincerely

Theedore D. Taussia

Museum with

Prior to publishing isformation regarding sales transaction researchers are responsible for obtaining written permissive from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the deits of sale.

STATE UNIVERSITY OF IOWA

IOWA CITY, IOWA

Office of the Director School of Fine Arts and Iowa Memorial Union

November 5, 1962

Miss Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

My dear Mrs. Halpert:

I am just leaving for Kansas City for an address at the University there, and I have word that I am expected in the office of the Ford Foundation in New York City on the afternoon of November 13 at 3:30 P.M. An engagment with you at 3:00 P.M. would more than crowd me for time.

I wonder whether it is at all possible you could see me a little earlier at 2:00 P.M., or in the morning of that day? I shall also be free all day Monday, the 12th. I will call your office Monday morning to ascertain whether it is possible for you to see me at another hour or another day. I am very sorry, for this complication because I consider my conference with you very important indeed. But there are some matters of really great moment depending upon my conference at Ford Foundation office.

Sincerely yours,

Dictated by, but signed in Dr. Harper's absence

EEH:rar

RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
RONALD CREENBERG

NEW YORK 1, N.Y.

November 12, 1962

Mrs. Edith B. Halpert Downtown Gallery, Inc. 32 East 51 Street New York, New York

Dear Edith:

I am enclosing herewith copy of letter dated November 8, 1962, from Mr. George E. Hamilton to me, together with a copy of the letter from Mr. Bixler dated November 7, 1962, which was enclosed with Mr. Hamilton's letter.

It would be advisable for us to discuss this as soon as possible. I will await word from you.

With best regards,

Sincerely,

RUBIN, BAUM & LEVIN

FB:B encs.



November 8, 1962

The Downtown Gallery 32 East 51st STreet New York 22, New York

Attention: Mrs. Edith G. Halpert

Gentlemen:

We have your letter of October 25, 1962, wherein you state that we should receive within a few days, prints illustrating several early American portraits of children.

To date we have not received these prints. May we expect them soon?

sincerely,

Sene Morse

Nevember 5, 1962

Coldswith Bros. 77 Nassau St. New York 8, N.Y.

Attn: Order Dept.

Gentlemen:

Would you please send us the following supplies:

#74WL-1080 One dosen memoration pade
74WL-1080 One dosen steno pade
74WL-196 Three reams of ontonekin
83WL-03WF 100 sheets

Will you please charge these supplies to our account and ship them to us at once.

Very truly yours,

Jay Wolf Assistant Director Movember 9, 1962

Mr. Marray Lebechl St. Armends Sallery 302 John Ringling Mlvd. Seresota, Florida

Dear Mr. Lebwohl:

The eight Ben Shehn drawings which you selected will be packed and shipped via Railway Express by W.S. Badworth & Son, Inc. I have asked them to pick up the drawings today, and they have promised they will try to do this; if not, they will pick them up on Tuesday and you should have them shortly thereafter.

The drawings will be sent to you, all charges (packing, shipping and insurance) collect.

Thank you for the notice of your opening show. I shall look forward to seeing the one you will send out for the Shahn show.

The very best of luck,

Sincerely.

Jay Wolf Assistant Director

63 Sunny Beach Drive West Hartford 17, Conn.

> Corr. Father Kelly Bought Weber Dwg. 11/62

oils – water colors
sculpture – graphics
custom framing

eva lee gallery, inc.
450 great neck road
great neck, l. i. n. y.
hunter 2-3360

November 13, 1962

Mrs. Edith Gregor Halpert Downtown Gallery 32 East 51st St. New York 22, N.Y.

Dear Edith Halpert:

As per telephone conversation, by all means follow up on the covered bridge, and the sooner the better, since I am told that there is quite a bit of snow in Cannonsville, and that as soon as spring comes and the endw melte, the valley will be flooded. I also think that Mr. Jones from Cooperstown should take a look at the ball in the church, which might be, judging from the date of the gravestones etc. an old hand-cast one.

If you think that any of the items, such as the bell, could or should be saved for the Museum Without a Home in New York, I know that they could be stored easily for the time being on the 2,000-acre farm which my family owns, which is 50 miles from Cannonsville.

I still would like to take you and your know-how up into that area some time when and if I can catch you on the run.

Cordially,

Eva Jee

Yanno Kuniyeshii 2500 1. Your Attackedi 1952 2. Photograph and Peaches on Chair 600. 1921 Ink Drawing 3. Minister's Pamily Jehn Marin 3000 4. See and Sky Forms, Maine 1944 Watercalor 3000 5. Grey Ledges, Blue Breaking 1987 Watercelor Sea, Cape Split, Maine 2500 Lake George Series 1928 Vatercoler Georgia O'Keeffe 2500. 7. Lavender Hill With Green 1500. 011 1934 8. Katchina 2000. 011 9. Boor Through Window 1956

MAURICE FELDMAN NEW YORK CITY 17, N.Y.

551 Fifth Avenue, Suite 413 MU 7-8442

November 14, 1962

Mrs. Edith Gregor Halpert 32 East 51st Street New York City

Dear Mrs. Halpert:

I am writing to you on behalf of Mrs. Katharina Sallembach-Baumgartner, a close personal friend of mine and one of Switzerland's foremost modern sculptresses.

Mrs. Sallenbach-Baumgartner (she is the wife of Professor Rudolf Baumgartner, director of the Lucerne Festival Strings) plans to visit the United States during February and March of the coming year, and she would greatly appreciate the opportunity to meet with you.

Please let me know, if this is agreeable to you. Sincerely, Maufe

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible source whether an artist or purchaser is living, it can be assumed that the information many be published 60 years after the date of tale.

John Mills

November 1, 1962

Mrs. James M. Willis Segwall Road Manset, Maine

Dear Mrs. Willis:

Icannot tell you how sorry I am that I did not have the pleasure of meeting you when you called at the gallery last week, but I am happy that you had the opportunity of seeing a number of the Marin paintings with the help of Marin, Jr. who enjoyed your visit immensely.

I know that at one time a critic or two got the notion that a specific period of the artist's work was the "best" period. On the other hand, in more recent years the best informed specialists in the field agree that qualitatively Marin's work starting with his oil panels of 1903 and ending with the last paintings he produced represent an extraordinary record of continuity, and that it is a matter of personal individual response to specific pictures that causes opinion to vary from person to person. The fact that the seventy or more muscums in which Marin is represented have an extraordinary variety of his work covaring all the facets and all the years indicates that there is no one specific year span which necessarily stands out above any other. In any event when you are next in town and the show room is not occupied you will have a better opportunity of seeing the complete range.

I look forward to your next visit.

Sincerely yours,

BOH:go

November 10, 1962

Mr. Joseph B. Martinson 130 W. 56th St., Rm. 903 New York 19, N.Y.

Dear Mr. Martinson:

I am sending you the enclosed two letters, both of which were sent to the Gallery. Would you be so kind as to see that they get into the proper hands.

Perhaps you may memember me from our conversation last spring which Gerel Rubien arranged. If there is anything that I can do to be of service to you, please let me know.

Kindest regards.

Sincerely,

Jay Wolf Assistant Director

November 5, 1962

Mr. William H. Lame Standard Pyroxoloid Corporation Leominator, Mass.

Dear Bill:

It was good talking to you and to hear your cheerful voice again.

The enclosing three invoices which I think will clear up the might confusion—and, I hope, correctly. This conforms with my letter addressed to you on July 19. The accountant will feel greatly relieved as the \$21,000 debit will be cleared out with the substitution for \$9,000. The third invoice is made in the name of the Moundation as you requested, and at the figure we agreed upon balancing off the "Unfinished Business". Please let me know whether this is what you had in mind. Stuart will also be relieved as he had no notification of the "Unfinished Business", and was rather surprised to find that "Municipal" was still on the market. As soon as we get all this clarified, I will send him a check for the former so that he won't feel I am slipping in my old age.

Again, referring to the July 19 letter, will you let me know what you plan to do about the three Doves you still have on consignment. Incidentally, when Bill saw "Stove Ripe" in the abstract show, he was somewhat distressed that it was listed in your name as it is—like the 1910 series—among those that he wanted to obtain. However, I will talk to him about it again after you make your decision and advise me accordingly.

In going through some of the correspondence which was attached to the same letter, I note that you also had a Hoffman which you wanted to exchange or whatever. If you plan to dispose of it, will you please include it with a group of "Christmas pictures". Because I have so limited a group to cover the two floors for the show, I am planning to go off on a buying trip within the next few days. Now that I am friendly with Rosenberg (Junior), I hope to get some Knaths paintings to add to the group and with some others I have in mind, I should make a number of the young collectors very happy this year when I am particularly eager to carry on more forcefully my attack on "Art for Investment" in themper bracket. Maybe the Chrysler scandal will also help in this direction. Did you see this week's issue of hife Magazine?

Sincerely yours,

Billiste

rescapilers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the delp of sale.

of the Priends of the Whitney Museum of American Art, Inc.

The annual meeting of the Friends of the Whitney Museum of American Art, Inc. was duly held at the Museum, 22 West 54 Street, fourth floor, in the Borough of Manhattan, City, County and State of New York, on May 28, 1963, pursuant to notice dated May 20, 1963.

A quorum being present, Armand G. Erpf, President, acted as Chairman and called the meeting to order. David A. Prager acted as Secretary of the meeting.

On motion duly made, seconded and carried, it was

RESOLVED, that the reading of the minutes of the previous meeting be dispensed with.

The President welcomed the members and announced the first order of business, the election of directors of the corporation to serve for the coming year. Hudson D. Walker, Chairman of the Nominating Committee, consisting in addition to himself, of Lee A. Ault, Louis C. Baker, Mrs. Lawrence H. Bloedel, Stanley A. Marks and Carl L. Selden, placed in nomination as directors for the ensuing year, or until their successors are elected and qualify, the following: Arthur G. Altschul, Lee A. Ault, Louis C. Baker, John I. H. Baur, Robert M. Benjamin, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Allan D. Emil, Armand G. Erpf, Lawrence A. Fleischman, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Mrs. Michael H. Irving, Mrs. Jacob M. Kaplan, Donald P. Kircher, Mrs. Albert D. Lasker, Howard W. Lipman, Mrs. Albert A. List, Mrs. Alfred L. Loomis, Mrs. G. Macculloch Miller, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, Robert W. Sarnoff, David M. Solinger, Mrs. Otto L. Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker and John Hay Whitney. There being no other nominations, on motion duly made, seconded and carried, the aforementioned proposed directors were unanimously elected.

Mr. Erpf called upon the various committee chairmen for their reports. Mr. Emil, Chairman of the Acquisitions Committee, consisting in addition to himself, of Mr. Heller, Mr. Hirshhorn, Mrs. Volney Righter and Mrs. Herbert M. Rothschild, reported that the committee had had a number of meetings and had purchased one piece of sculpture and eleven paintings, in collaboration with the Museum staff, for \$35,661. The acquisitions included works by established artists and by younger ones acquisitions included works by established artists and by younger ones who show promise for the future. Mr. Emil announced that the Museum had received gifts of seven pieces of sculpture and five paintings and drawings under the Ford Foundation Purchase Program. Mr. Goodrich said that the purchases made by the Friends had been of enormous help to the Museum as its own purchase funds were considerably less than those of the Friends.

Mr. Goodrich acting for Mr. Rothschild, Chairman of the Exhibitions Committee, consisting in addition to himself, of Mr. Bloedel, Irving Mitchell Felt, Mrs. Loomis, Stanley A. Marks, Miss Patricia V. Mark, and

Miss Anna Bridgwater Martin 5010 Sunkist Dr. Box 191 P - Route 3 Tugson, Arizona

Dear Miss Martins

Although we are not planning to enlarge our roster at the moment, I might suggest that you send me a short resume of your art career and possibly several color slides or transparencies.

Meanwhile, I am returning the material to you as you requested.

Sincerely yours,

ROH: km

November /, 1962

Mr. William Ackerman Deportment of State Educational and Cultural Offices Washington 25, D. C.

Dear Mr. Ackerman:

I have just learned via correspondence with Mr. Max Eisenberg that all future correspondence in relation to the loan of my collection to your offices was to be referred to you. Would you be good enough to let me know how much longer you wish to retain the paintings?

in addition, would it be possible to send me a detailed list of the items you have on consignment as I have no record of the receipt in my files. All I need is the name of the artist and title of the painting or drawing for reference against our record at the Gallery.

Many thanks for your cooperation.

Sincerely yours,

EGH: here

PETER MORSE

2034 PLAZA BUNITA

Many thanks for your kindness in sending me the phonotograph of the Osborne "Imaginary Landscape." Inadequate as any photo is, this one seems to be enough to show that this particular picture is not to my taste. I also appreciate the information about shipping. However, the sending of a photo

November 1962

(which few galleries will do) seems to eliminate the necessity for this mulsance, except in cases of virtual cartainty. Again, many tjanks for your kindness.

Sincerely,

resor to processing assurantion regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser is evolved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the infrarpation by be published 50 years after the date of sole.

19 East 72 Street New York City October 30, 1962

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street New York City

Dear Mrs. Halpert:

Several weeks ago I requested that someone call on my behalf to verify the purchase of a Sheeler from your gallery. As you suggested, I am personally requesting a duplicate bill of sale. The Sheeler was a gouache, 18 7/8 x 128 inches, of a barn compound. The purchase was made in about 1945.

Most sincerely .

Andrea Cowdin (Mrs. J. Cheever Cowdin)

11/45

November 1, 1962

Mr. Heyward Cutting 57 Lakeview Avenue Cambridge, Massachusetts

Dear Mr. Cutting:

When I returned from Washington I found a message to the effect that you had called at the gallery. I am so sorry to have missed you, and hope that you are contemplating another trip to New York in the very near future. It will be so nice to see you.

My best regards.

Sincerely yours,

BOHtgs

Copy to Edward Livilians

THE NE



THE NEW ROCHELLE ART ASSOCIATION

PUBLIC LIBRARY, MAIN STREET

Nov. 11,1962

Downtown Fallery 32 Cast 51 St. My. My.

Dear Sir:

The New Rochella Art association wishes to spend on ambibit in a New York gallery of award winning printings of a number of its mumbers. This organization is interested in renting space for a week or two in Jene 1963.

There would be a winisher of eight paintings.

Could such a show he stronged in your gallery? If so, would you kindly send particulars? If not, we would appropriate your suggestions about galleries that could arrange such a show.

Please direct correspondence to:

Mr. Robert C. Babato 570 Eynnewood Edo Polham Manor, N.Y.

Thunk you.

Yours truly.

President, N.R.A.A.

Prior to publishing information regarding rules transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

ERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

МЕТНОРОСПАН 5-321

October 30, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Mary Jone 3

Dear Mrs. Halpert:

It was good to see you again yesterday. I am glad you had a chance to see your collection again at least once without too many interruptions. I hope there will be many occasions in the future where you will be able to see it at the Corcoran.

I would like to ask you, at this time, whether you would make the following works available to our exhibition, THE NEW TRADITION - Modern Americans before 1940.

Stuart Davis, Landscape, Gloucester, c. 1917 - Stuart Davis, Blue Still Life, 1922, (As you know, we have been promised the Met's Percolator, 1927 and I have asked for Mr. Lane's Egg Beater #3, 1928, and I will ask for the University of Iowa's New York-Paris, 1931. Dorothy Miller won't let me have Salt Shaker, 1931, because she says it is in bad shape. I suppose we should still wait in asking the Lowenthals for anything until the document has been signed. We hope we won't lose anything because of the wait).

Arthur G. Dove, Seaside, 1925

Marsden Hartley, Earth Warming, Mexico, 1932

Yasuo Kuniyoshi, (Again, the Museum of Modern Art won't let us have one of their two works because they are both tied up in exhibitions. At the moment, we only have The Swimmer, 1922, and I have asked Mr. Lane for the Island of Happiness, 1924, so at the moment we

have nothing from the thirties.) John Marin, Weehawken Sequence #1, 1923, (Do you have a good suggestion for an oil from the late thirties.)

Georgia O'Keeffe, Stump and Red Hills, 1930 Max Weber, New York Department Store, 1915

Max Weber, Seeking Work, 1938.

The Gallery will, of course, assume all insurance and transportation costs. We would like to have the paintings in our hands by the first week in April. Our loan forms will be forthcoming. The exhibition will not travel and the loans should, therefore, be in the hands of the owners around the middle of June.

With best regards,

Oudmund Vigtel Assistant Director

PURDUE UNIVERSITY

LAFAYETTE, INDIANA

November 15, 1962

Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York City, New York

Dear Mrs. Halpert:

I am enclosing the picture which you were so kind to loan to me. After careful consideration, we have decided that the price of the larger picture, which we would like to have, is unfortunately beyond our means. Thank you for your courtesy.

Cordially,

Lawrence Senesh

Professor of Economic Education

IS:w enclosure



NIKKO CO., LTD.

CABLE ADDRESS: CODE USED:

BENTLEY'S THO PHRASE SCHOFIELD'S SILETTER BANKER: THE SANWA BANK, LTD. NOSMIEN OR OSAKA

ORIENTAL PLETTER

EXPORTERS, MAPORTERS MANUFACTURERS

NO. 34. KOSHIEN 3-BANCHO. NISHINOMIYA, JAPAN. TRL: 4-2692

BRANCHES:

OSAKA: MATBUMOTO BLDG. NO. 8, KITAKYUTARO MACHI. 2-CHOME, HIGASHI-KU, OBAKA.

TEL: 20-7465

TOKYO; No. 12. SUGA-CHO, AHINJUKU KU, TOKYO,

TEL: 35-608#

YOUR REF.

OUR REF.

DATE: November 1, 1962.

The Downtown Gallery, 32 East 51st Street, New York, U. S. A.

Gentlemen,

We are very pleasured to take an opportunity of writing this letter to you, according to request of YODO Gallery who is our sister company in Osaka.

As we, who are exporter and importer of original paints and prints, are desirous of purchase of the original lithographics, etchings and other prints numbered and signed by Ben Shahn, will you please let us have detailed particulars of his prints available for us, together with the best prices and photos of the available prints immediatly.

Besides the above mentioned prints, if you are in a position to supply us with good original prints by other famous modern artists, please give us detailed particulars.

Our terms and conditions are as follows:-

against irrevocable L/C or remittance in cash, Shipment: by registered air mail.

Your early reply will be much appreciated by us.

Very truly yours

regident

Znach lange lat me Boneden 3000 nei Plan #2, 1960 al 2000

This Ctables Stone
190 return of the more
not for Centre to 1

I can be of help to you. I can type, sell, add and sweep if necessary.

I'll even promise not to buy anything if that's forbidden to gallery help.

Please let me know if you need assistance. Otherwise, I'll see you next trip over.

Fondly,

Stere just came in spaid we'll be in n. if 7200.28 x 29. Will you pen us for denier the 28 th? He pays hello - too.

1. Service Amplifies Ruling That Contribution By Closely Held Corporation Of Substantial Amount of Property To Charlty Constitutes Dividend To Stockholders

The sixth point to remember in the January 1962 Bulletin noted that the Service ruled, in the case of a closely held corporation, that a gift of a substantial amount of property by the corporation to a charity will constitute a dividend to its stockholders in the amount of the fair market value of the property. The Service has amplified its position by indicating that where a corporation gives away up to the five percent limitation provided by statute for corporate charitable contributions no question well be raised. Service also indicated that a widely held corporation may make contributions in excess of the five percent limitation and no question will be raised. However, where the amount of the charitable contribution exceeds the statutory five percent, and a closely held corporation is involved, it is a question of degree as to when the Service will take the position that the charitable contribution by the corporation constitutes a dividend to its stockholders.

November 9, 1962

Nikko Co. Ltd. No. 34, Koshien 3-Bancho Nishinomiya, Japan

Gentlemen:

Thank you for your letter of November 1.

Indeed, we will be very pleased to cooperate with you. I am now enclosing a list of the serigraphs by Ben Shahn which are still available. Unfortunately, we have no photographs as we keep records only of original drawings and paintings of artists. Is there anyone you can assign in New York to make a personal selection for you? Won't you please let me know!

Sincerely yours,

EGH:km

November 3, 1962

Mr. George A. Curtis Star Route 22282 Owl's Head, Maine

Dear Mr. Curtist

Although we are not planning to add to our roster at this moment, I would be interested in seeing photo-graphs of your sculpture.

Can you send these to me in the near future?

Sincerely yours,

EGH : km

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

MERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

November 13, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Have you seen the September 25th issue of Art International? On pages 36 and 37, it has a review of the "Recent Painting U. S. A: The Figure" and a reproduction of Lindner's Musical Visit which seems to be a straight steal from your early Zorach painting. To the reviewer, Lindner's work is among the few authentic ones in the show. Now you really have some amunition! I thought you would be interested.

With best regards,

Incerely yours,

Gudmund Vigter
Assistant Director

GV /11

POL Punh ed ano

372 HAYES AVENUE SANTA CLARA, CALIF. I NOVEMBER, 1962

EDITH GREGOR HALFERT, DIRECTOR THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK CITY

DEAR EDITH HALPERT,

WHEN IN AUGUST I VISITED GEORGIA OFKEEFFE AT HER SHOST RANCH PLAGE NORTH OF ABIQUIU, SHE MENTIONED THAT YOU WERE HERE AND NOW HER "SOLE AGENT." RIGHT?

PLEASE TELL ME THE PRICE RANGE OF THE O'KEEFFES
YOU HAVE CURRENTLY FOR SALE AT THE GALLERY. I
AM GREATLY INTERESTED I MUST ONE DAY OWN AN O'KEEFFE!

WITHIN THE NEXT FEW MONTHS I HOPE TO BE IN NEW YOU.

SINCERELY YOURS,

AN ID DONOHO

11/8/67

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Poly divid

November 9, 1962

Minneapolis Institute of Arts Minneapolis, Minn.

Dear Mr. Clark:

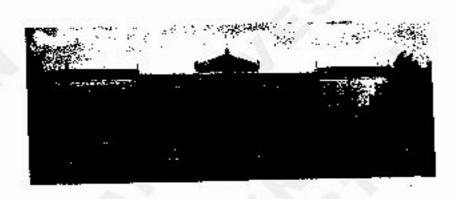
I thought I would tell you how much I enjoyed your visit and how pleased I was with your enthusiasm for some of the paintings we showed you.

So that you may have material for reference, I am sending you photographs of the 3 Dove paintings and the one, collage. I hope to receive prints from our chotographer within a week or so.

I hope to have occasion to be in New York in the near future and will pay you a visit.

Sincerely yours,

EGH:km



PHILADELPHIA MUSEUM OF ART . FAIRMOUNT BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET . P.O. Box 7646 PHILADELPHIA 1

November 7, 1962

Mr Jay Wolf Assistant Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mr. Wolf:

prostures Mr. Emanuel Benson is presently the dean of our Museum College of Art located at Broad and Pine Streets, Philadelphia 2. His home address is as follows:

> 525 West Arbutus Street Philadelphia 19, Pa.

If we can be of further service please call on us.

Sincerely yours,

Mary G. tane (Mrs.) MARY G. KANE Assistant to the Director

jtw

researchers are responsible for obtaining written permissions both artist and purchaser involved. If it curnot be excitable after a reasonable search whether an artist or spechaser is living, it can be assumed that the information by be published 50 years after the date of sale.

EDITH GREGOR HALPERT, Director Consultation service by appointment 32 EAST 51 STREET NEW YORK 22, N. Y. Telephone: Plaza 3-3707

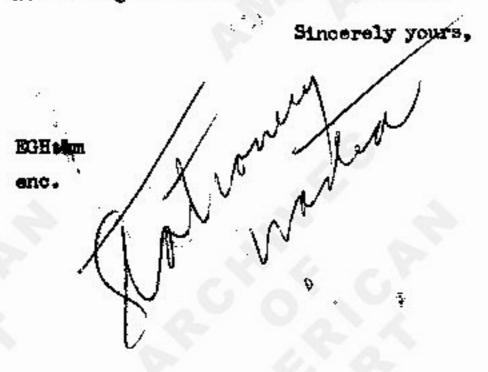
November 9, 1962

Art Dealers Association of America 575 Madison Avenue New York, N. Y.

Gentlement

Enclosed you will find an ektachrome of a painting by Georgia O'Keeffe which was sent to me by Mr. J. W. Alsdorf of 220 Chestmut Street, Winnetka, Illinois.

Mr. Alsdorf sent this to me for appraisal as he is planning to donate the painting to a museum. Naturally, I suggested that the matter be referred to the Association as we had been instructed, and he will no doubt get in touch with you shortly.



Prior to publishing information regarding value transact researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it cannot be established after a reassenable search whether an artist or purchaser is living, it can be assumed that the informationary he published 60 years after the date of sale.

STATE UNIVERSITY OF IOWA

IOWA CITY, IOWA



Department of Art

November 12, 1962

Mrs. Edith Halpert, Director The Downtown Gallery 32 E. 51st Street New York, New York

Re: "The Great Tree" 1956

"Sequoia Roots" 1956
"Composition around Red" 1958

(Downtown Gallery)

η

"The Yellow Wall" 1946

(Coll. Mrs. E. G. Halpert)

Dear Mrs. Halpert:

This is to acknowledge our conversation of November 5 regarding the loan of works listed above. As I mentioned, the University of Iowa, Department of Art is planning a Retrospective Exhibition of the Art of Charles Sheeler, to be held in its New Gallery from March 17 to April 17, 1963.

This important show will honor his eightieth year with the most complete selection of his notable paintings, drawings, and graphics shown to date. It will also be the first extensive showing of his works in the midwest, and the occasion will be highlighted by fitting publicity and related programs. A handsome exhibition catalogue will be published and sent to all collectors and major museums.

Because the works listed above have an especial esthetic and historic significance in interpreting Sheeler's artistic development, we have chosen them as essential to the continuity of the exhibition and are inviting you to include them in this select and important showing. All shipping and insurance charges will be covered by the university, and our gallery security is maintained by guards. If you would be willing to lend these works, please indicate your interest on the enclosed form.

Information for packing and shipping will be sent early in December. You might also let us know how you want to have handled inquiries for purchases.

I am looking forward to your participation.

Sincerely,

(Mrs.) Lillian Dochterman

Acting Curator

Mr. Edward H. Dwight Director Munson-Williams-Proctor Institute 310 Genesee St. Utica, New York

Dear Edward:

After all the publicity we have had, including LIFE MAGAZINE, I should think that the name of the Association and its address would be stoned in everyone's memory.

However, here it is: 575 Medison Avenue, New York 22, New York.

Best regards.

Sincerely yours,

EGHs km

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ANY DISLETS ASSOCIATION OF ANNIAGA, INC., 575 Medicon Avenue New York St. T. T.

RESEARDER

To: Mumbers of the Board of Miresters

Prom: Balyh F. Golin

Inte: November 5, 1962

Re: Musicopulty Problems

I am sending to each of you herewith a copy of a Memorandum dated October 22, 1962, addressed to me by our President, Alexandre Rosenberg, relative to the problems of membership in our Association. I feel that you should each study this before the next Board meeting and be prepared to discuss the problems related by Mr. Rosenberg.

Prija

Mr. David Domoho 372 Hayes Avenue Santa Clara, Calif.

Dear Mr. Donoho:

Thank you for your letter.

Yes, indeed, we are agents for Georgia O'Keeffe and have been for a good many years since An American Place closed.

We have an excellent cross section of her work at the Gallery, dated from 1916 to 1960. The prices vary, of course, in relation to size and in the instances where only one example of a period is available, the figure is relatively higher. Aside from the large charcoal drawings which are priced at \$1,000, the paintings range from \$2,000 to \$15,000. And with a few exceptions, they are all in the oil medium.

Would you write in advance of your specific plans to visit New York so that I can arrange to be here when you arrive? It would be very nice to neet you and I would enjoy showing the O'Keeffe paintings to you.

Sincerely yours,

FOH the

Movember 10, 1962

Mr. John Gordon Whitney Museum of American Art 22 W. 54th St. New York 19, N.Y.

Dear Mr. Gordont

The Ben Shahn watercolor, "Crown and Alphabet", which you are planning to borrow for your show running from December 12th through February 3rd, 1963, has now been sold to Mr. Jacob Schulman.

We have written Mr. Schulman to obtain his permission for the inclusion of the picture in your show, and we feel confident that he will consent to lend it.

However, Mrs. Helpert thought that perhaps you might went to write him a note, and, with this in mind, I wanted you to have his address: 29 East Bouleverd, Gloversville, N.Y.

Sincerely,

Jay Wolf Assistant Director

THE MUSEUM OF MODERN ART

NEW YORK 19

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

RENE d'HARNONCOURT DIRECTOR

November 14, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York, New York

Dear Mrs. Halpert:

Herewith are copies of letters requesting from the various museums in Europe copies of the posters for several showing of the MARK ROTHKO and HEN SHAHN exhibitions. When we receive the posters, I will forward them to you.

Sincerely,

enne Ballgren Hech T Anne Dahlgren Hecht Editorial Associate

Department of Circulating

Exhibitions

November 14, 1962

Mr. Robert Griffing, Jr. Director Honolulu Academy of Arts 900 South Eggstunia Street Honolulu 14, Hawaii

Dear Bobs

At your kind invitation, I am writing to check on current events apropos the BETTY Exibition.

Since I have a copy of the letter sent to you by George D. Culler, I am aware that you are uprtodate on that situation. Have you answered and are you taking care of the matter? I hope so, as the time is getting mighty short.

Also, I am enclosing copies of my letters to the two Europen museum directors. Neither has sent me an acknowledgment, as you predicted. Do you want to write these B's directly, and would you be a good guy to send me a carbon, so that I may be in the know.

Well, kid, you asked for it and I am sending you a basket full in one lot.

Cheerio?

fondly.

EGH:hb Bnolosure

November 1, 1962

Prof. Samuel M. Green Davison Art Center Wesleyan University Middletown, Comm.

Dear Prof. Green:

Mrs. Ralpert has asked that I give you the following information which you requested:

Shahn DEATH ON THE BEACH - owned by Mrs. Sidney Berkowitz, 29 E. 54th St., N. Y., N.Y. Shahn JUMPING ROPE - owned by Mr. & Mrs. Stephen Stone,

180 Eigin St., Newton: Centre 59,

Davis RAPT AT RAPPAPORTS - owned by Joseph Hirshhorn

Davis COMBINATION CONCRETS - still owned by Mr.& Mrs. Earle Wade Hubbard, 117 E. 72nd St., N.Y.C.

Descrith FLORA AND THE GOVERNESS - owner unknown

Demuth PURPLE PUP - owned by the Museum of Fine Arts, Boston

Demuth POPPIES - owned by Mrs. Edith Gregor Halpert

Marin TWO MASTER BECALMED - owned by Metropolitan Museum, N.Y.

Marin DEER ISLE paintings - these were distributed among the following missums to which the Stieglitz Collection was bequeathed: Fisk, Metropolitan, Art Institute of Chicago, Philadelphia Museum. (We suggest you contact these museums for further information).

We hope that this information will be of service to you.

Sincerely,

Jay Wolf Assistant Director

JWigs

November 3, 1962

Mr. Brooks Roberts This Week Magazine 483 Lexington Avenue New York 17, New York

Dear Mr. Roberts:

I have just come across a message left by a temporary clerk referring to your interest in some of the folk art we had on view.

Although the exhibition has been dismantled, we still have in our possession the objects which were not borrowed for the exhibition and I will be very glad to show these to you at your convenience. We have a complete photographic record which will simplify the process and can, of course, show you the actual sculpture if you are interested.

May I suggest that you phone me at your convenience to let me know when you would like to come by.

Sincerely yours,

ROH: km

Rinte W.V.

November 1, 1962

Mrs. Muriel B. Christison Krannert Art Museum University of Illinois Urbana, Illinois

Dear Muriel:

John Marin wrote you about the missing blank for the Tseng Yu-Ho and the slight mixup about the Rattner painting. No doubt you will have answered him by this time.

May I suggest that you write directly to the artists for the statements which are to appear in the catalogs? Their addresses are listed below:

Stuart Davis 15 West 67th Street, New York, N.Y. Ben Shahn Roosevelt, New Jersey Edward Stasack 3626 Woodlawn Terrace Place, Honolulu

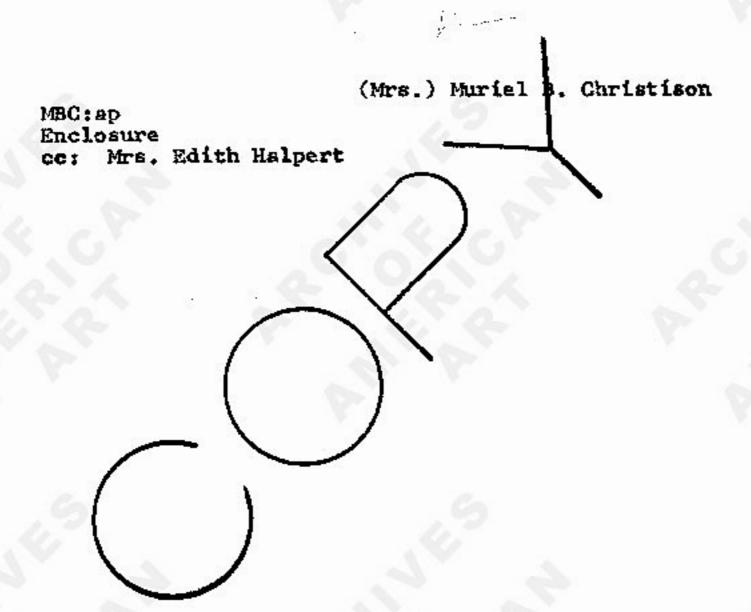
Furthermore will you note that the address of Leo Praeger is 118 Ketchams Road, Sycsset, L.I., N. Y.7 I think this brings us up to date and we will await word from you as to the pick up arrangements. Best regards.

Sincerely yours,

FOH ton

We look forward to receiving an affirmative reply from you.

Sincerely yours,





EY O

Sinen Calleries of American Paintings, Valparaiso University, Valparaiso, Indiana

Nov. 8, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for showing Mr. Nostka your Stuart Davis paintings when Mr. Kostka visited your gallery October 26. Based on his report we wouldlike to borrow the painting "Evening in Istanbul".

Budworth will pick up the painting in time for it to arrive here Feb. 28, 1963. You can expect to have the painting returned at the end of May, 1963.

Under separa te cover I ammreturning seven of the thirteen photographs you sent to us. I have made out a requisition to the amount of \$7.19 to pay for the pix photographs that we have retained.

We appreciate very much your efforts to help us select paintings for our exhibition.

Sincerely,

Richard Brauer, Curator

SAN FRANCISCO MUSEUM OF ART

IVIC CENTER . SAN FRANCISCO 2, CALIFORNIA

October 30, 1962

Mr. Robert P. Griffing, Jr. Director Monolulu Acedemy of Arts 900 South Beretania Street Honolulu 14, Hawaii

Dear Mr. Griffing:

I am writing in the hope that you may be able to clarify a matter in which I am concerned.

As you may know, we have been interested to show the work of Tseng Tu-he, and have been holding the dates of December 20, 1962 - January 20, 1963 for this purpose. I talked with Dr. Ecke about this when he was here and also with the artist this Fall. In both instances I made the point that definite scheduling would have to be conditional upon a clearer picture of the costs we would be obligated to assume, as our exhibition budget for the year is very tight. Up to this point I have no information on costs. I understand the exhibition is scheduled to go to Sweden but I do not know what arrangements have been made with the Swedish museum.

I talked with Edith Halpert in New York last week in the hope that she might know more than I did. She has been trying to obtain clarification, but in the meantime it occurred to me that you might be able to advise me. I have told Mrs. Halpert that I felt it would be reasonable for us to assume transportation and insurance from Honolulu to San Francisco, but that I did not feel the value of the exhibition to us would justify more than this. Even here I would be more confortable if I had some idea of the amount involved before making a final commitment.

I would much appreciate any information you can give me. Can you give me any idea of the shipping weight of the proposed exhibition, or of the shipping costs by whatever carrier would be most feasible?

I would particularly appreciate an early reply as time is short. As I am sure you will understand, while I would like to give the artist, whose work

HAMILTON AND HAMILTON UNION TRUST BUILDING WASHINGTON S. D.C.

WILLIAM A. GLASGOW JOHN L. HAMILTON THOMAS A. FLANNERY ROMAN J. GERBER

November 8, 1962

Frederick Baum, Esq. Reuben, Baum and Levin 350 Fifth Avenue New York 1, New York

Edith Halpert and Downtown Gallery, Inc. - Request for Ruling.

Dear Mr. Baum:

In response to a telephone call from the Internal Revenue Service a meeting was arranged for an informal conference with Richard Irwin, conferee at the Internal Revenue building on November 5, 1962. The purpose of the meeting was to ascertain the grounds for the apparent inability of the Service to grant a favorable ruling under the terms of the gift by Mrs. Halpert to the Corcoran Gallery.

Upon inquiry Mr. Irwin advised that by the Agreement as submitted, Mrs. Halpert does not retain sufficient interest in the objects of art conveyed thereby to constitute a life estate in the usual sense of the term. He stated that he found the most difficulty with the provision of the Agreement whereby all proceeds of any insurance on the paintings will be paid to the Gallery in the event of loss or damage without regard to any interest of Mrs. Halpert or the Downtown Gallery therein. He stated further that the rights of the Gallery with regard to restoration of the paintings and loans of the works to other organizations indicated a control by the Gallery which would constitute more than a mere remainder interest to the Gallery after the life estate of Mrs. Halpert. He referred also to the requirement that the Gallery expand and modernize certain of its facilities to especially house this Collection. It was his opinion that this requirement was evidence that the rights of Mrs. Halpert under her life estate would in all likelihood not be exercised and that as a practical matter the Agreement contemplates a present gift to the Gallery.

November 3, 1962



Mrs. Richard M. Ross 107 Ashbourne Road Columbus, Ohio

Dear Mr. Rossi

Please accept my belated thanks for your very generous hospitality. I so enjoyed meeting you and Mr. Ross and had great fun at the party.

I hope to have the pleasure of seeing you in New York in the very near future.

My very best regards.

Sincerely,

ECH: km

PROVIDENCE ART CLUB, II THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

ANNUAL KANE MEMORIAL EXHIBITION

"CONTEMPORARY MASTERS: DRAWINGS AND PRINTS"

March 17 - April 3, 1963

32 Soot 51 of Bout hy

Gentlemen:

This <u>invitation</u> exhibition will include the work of approximately <u>fifty draughtsmen</u> and print makers recognized as the major talents of our time. There will be no jury of selection. The exhibition committee asks your cooperation. We wish to include two or three important drawings or prints (or both) done by distinguished artists within the past five years. If you have some relatively unknown artist whom you think especially deserving of attention, we should like to be informed.

There will be a distinguished jury to select the Kane Memorial Awards (\$500.00 first prize and four other cash awards), and there will be, of course, the added possibility of sales. The exhibition will be accompanied by a catalogue.

All works should arrive in Providence by March 1, and the Providence Art Club will pay transportation charges to and from the Exhibition and will insure all the works.

Please fill out the enclosed Form; your early reply will be much appreciated.

Sincerely,

Colin Sacho Robinson

Mrs. Charles A. Robinson, Jr. Chairman, Exhibition Committee

Can for sent us prints of downer by Bur Status, Tello me you can be most sulpture -

Hr. David A. Wingate 115 Sycamore Drive East Hills Roslyn, L. I., New York

Dear Mr. Wingate:

As you requested we sent you an itemized list of your purchases and payments. This statement was mailed to you on October 20th.

I am glad that you have finally decided to pay up this account, and look forward to the receipt of your check very promptly. As you will note, the balance due applies to purchases made in 1959, in some instances considerably more than three years.ago. I am sure you will agree that the time has come to clean up the balance promptly. Many thanks for your immediate attention.

Sincerely yours,

William

San Antonio, Texas

CIG 2/62 Selected Doves for San Antonio

November 8, 1962

Miss Arme J. Richter, Director Book Editorial Department R.R. Bowker Co. 62 West 45th St. New York 36, N.Y.

Dear Miss Richter:

Thank you for your inquiry re Isami Dot. I am enclosing a biography which I hope will contain the information that you need, If not, please let me know.

Mr. Doi is primarily known as a painter, though, as is often the case, his activities extend to such other fields as print- and jewelry-weaking,

Minserely,

Jay Wolf Assistant Director for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasseable search whether an artist or rehear is living, it can be assumed that the information my be published 60 years after the circs of sale.

RIENDS of RT

4525 Oak

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

Kansas City 2, Mo.

SALES AND RENTAL GALLERY

Nov. 8, 1962

Downtown Gallery 32 East 51 St. New York 22, N.Y.

Dear Mr. Marin,

Thank you for sending the items so promptly. We have had another request for Shahn's "Blind Botanist" - and the man would really like it in color - if it is not too much more. As I did not make the specific request for the Botanist in my last letter, I thought possibly that you might have one still available. If so, would you send it on to us?

Thank you again for your cooperation.

Singerely yours,

(Mrs.) Joan Dallon

12 may

November 14, 1962

£.

Dr. Earl E. Harper, Director State University of Iowa School of Fine Arts Iowa City, Iowa

Dear Dr. Harper:

Mrs. Halpert asks me to give you the following address:

Mr. Jerome Klein 165 West 91st Street New York 24. New York

Sincerely yours,

Oratia Snider Secretary

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissio from both artist and purchaser involved. If it cannot be established after a resonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60, years after the date of sale.

by many more people. Now Mr. Yoseloff has suggested that I write the text, and I would be pleased to take a crack at this. This, of course, would be for the principals to decide. Regardless of that, I do hope someone publishes it.

I am enclosing two recent issues of War/Peace Report, one of which contains a drawing by Mr. Shahn.

Sincerely yours,

Richard Hudson

Editor

Hovember 1, 1962

Mr. Gudmand Vigtel Assistant Director Corcoran Gallery Washington, D. C.

Dear Mr. Vigtel:

As we were checking our outgoing exhibition record I discovered that two of the paintings selected by you and Bill Williams for your annual exhibition were scheduled for the Rose Art Museum at Brandeis University, where the Seattle Worlds Fair show of American art is to be on exhibit from November 18th to December 29th. The paintings are:

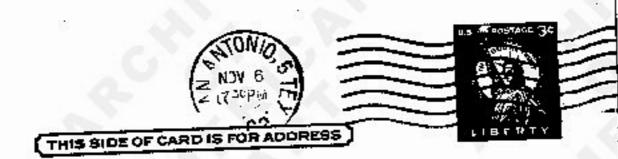
Davis STANDARD BRAND
Shahm THE LUCKY DRAGON

Since your exhibition does not open until January 18th there seems to be no conflict as the two paintings can be shipped directly from Waltham, Nase. to Washington as soon as the exhibition closes at the former location. However, John Marin called my attention to the fact that you wanted much earlier pickep, or did he make an error? Won't you please let me know? In any event if the pictures are shipped to you immediately after the closing there will be at least two weeks. I will ask Sem Hunter to make certain that these are sent immediately, and under the circumstances the pictures will reach you the early part of the first week in January. I hope that this is satisfactory. Best regards.

Sincerely yours,

BOHigs co: See Hunter

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be automed that the information may be published 60 years after the detp of sole.



The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Prior to publishing information regarding sales transactions researchers are cosponsible for obtaining written permission from both wrist and purchaser involved. If it exent be established after a resectable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC. HANCOCK, MASSACHUSETTS AN AMERICAN HERITAGE

November 13, 1962

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N.Y.

Dear Mrs. Halpert:

We are scheduling the opening of an exhibit hall in one of our finest looking buildings next August 1 and in casting around for a subject worthy of the occasion and one thatwould be helpful to our purposes we thought immediately of Mr. Sheeler's work and interests. Since his aesthetic ideals have run close to the Shakers' we believe that to assemble a representative collection of his work and show it attractively would be a contribution to understanding both. We would like to include his paintings of Shaker subjects as well as others that are similarly inspired, in addition to which a representation of his prints and photograph. It will be natural, too, to show his Shaker furniture in a group as still another facet of his interests.

You will no doubt have other of his interests in mind that might enrich the show, and your suggestions will be most welcome. I hope that either Mrs. Miller or I will have an opportunity to talk the matter over with you.

The exhibit hall will be approximately forty feet square and will have a combination of natural and artificial light. It can of course accommodate a considerable number of items, and we will appreciate having your help in locating them. If you could make your indexes of his work available it would be a great service to us.

I am writing first to you, for we think that you are the person best capable of deciding on the practicality and value of such a showing, as well as to advise us on our approach to Mr. Sheeler. We will be very glad to hear from you.

Sincerely yours,

Wilbur H. Glover

Director

Miss Jane Wade Otto Gerson Gallery, Inc. 41 East 57th St. New York 22, N.Y.

Dear Miss Wades

Mrs. Halpert has looked through her photograph books and has found that the Lebsbruck "Mead of the Standing Youth", cast stone, 1913, was photographed by Peter Juley, but there is no negative number on the photo. If you should wish to pick up the head in advance of the show and have it photographed, Mrs. Halpert will be delighted to arrange it.

Since Mrs. Halpert bought the "Head" in 1927 or 1928 in Germany from Tannhauser, she has no idea of the current value for insurance purposes. Would you be so kind as to give her an idea as to the value of the piece (she has asked me to assure you that it is not for sale).

I shall look forward to seeing the show.

Sincerely,

Jay Wolf Assistant Director Prior to publishing sufformation regarding sales transactions, researchests are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or parchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding mass transactions, researchers are teaponallile for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable reach whether an artist or purchaser is living, it can be assumed that the information may be published 60, years after the date of sale.

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from the desk of

A. OBERFEST

November 14, 1962

Dear Mrs. Halpert:

will you please be good enough
to sign the enclosed letter relating to the inventory
of The Downtown Callery, Inc. as of August 31, 1962
and return to us in the enclosed self addressed
envelope. The copy is for your files.

Thank you

"她那么大脑,不可以加工,但是什么不能们的不知识,这样的事实,是不是就能不是这样的,就是那么一种自己的数据实际。"而为她们的是是一个一定的我都不愿意的。

DRAMA & DANCE MUSIC LITERATURE ARCHITECTURE PAINTING, MOTION PICTURES RADIO & TELEVISION SCULPTURE, CRAFTS & PHOTOGRAPHY

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22 WEST SAIL STREET, NEW YORK 19, NEW YORK Executive Secretary, Qualitance Balon, 117 West \$7th St., New York 19, N. Y.

WA 9-2515 CO 5-0567

NCAG INTERIM REPORT November 12, 1962

The NCAG Interim Report, scheduled for last June, was postponed for three reasons: 1) efforts were promised in the House to persuade the Rules Committee to permit legislation for a Federal Advisory Council on the Arts to come to the floor of the House for a vote; 2) the NCAG was therefore advised not to make public at that time an alternate NCAG suggestion favored by the White House and by the principal cultural leaders in the Senate; 3) too little had been accomplished by the 87th Congress relative to the arts to warrant a special report at that time.

Although the climate in Washington for legislation to advance the arts is consistently improving, however slowly, the results are flagrantly disproportionate to the high hopes aroused at the time of President Kennedy's inauguration. Responses to a recent questionnaire on legislation for the arts sent by EQUITY magazine to major candidates of both parties in several states were encouragingly favorable. But the majority of the House has yet to be convinced that the Federal Government should take an active part in forwarding the arts.

During this same period, by contrast, enormous strides have been taken through private initiative often assisted directly or indirectly by state and municipal government. These advances include:

- 1) The new policy of the Ford Foundation that of its annual grants, totalling around \$200 millions, approximately ten per cent will now be made to the arts, which previously received about one per cent.
- 2) At least 150 cultural centers are being developed with municipal aid in many cases, distributed in 36 states and the District of Columbia. The estimated budget for buildings alone is \$375 millions. These buildings will be located in some 70 cities, 18 of which have a population of at least 200,000. Chambers of Commerce in 147 cities are taking greater interest in cultural matters and 20 per cent of them now give some financial aid to the arts.
- 3) Rapid progress is being made in the creation of community arts councils and in organizing united art fund drives, while an increasing number of states are exploring various types of state art agencies.
- 4) Colleges and universities are expanding their facilities for the arts generally. For instance, Dartmouth College has just opened its \$8 millions Hopkins Center for the Performing and Creative Arts. A new development at universities is the engagement of professional actors in resident companies which are to be made available for tours in their areas. The Universities of California, Michigan, Minnesota and Princeton are promoting this innovation.

Bovember 6, 1962

Mr. Hermann Warner Williams, Jr. Director and Secretary The Corcoran Cellery of Art Washington 6, D. C.

Dear Bill:

Indeed, I will be very glad to land for the Greene exhibition his painting, THE PERFORMANCE. Since it is in your building, why don't you just keep it there so that I wan't be tempted to land it elsewhere by mistake.

I keep getting more and more very pleasant reports about the exhibition. Many of the out-of-town visitors who attended one of the three Kline openings stopped off at the Corcoren and subsequently dropped in to see me here. Of course, I am very pleased.

Since your latest report sounded rather promising, what do you think of the idea of retaining additional paintings and sculpture in your store room-if space is available. It will save transportstion charges and all the trouble for me in sending the material to the warehouse, etc. As time is rather short, won't you write me at your earliest convenience?

Very best regards.

Sincerely yours,

Mariti . Long

Per ment on the service of the servi



DALLAS 1. TEXAS

October 30, 1962

MISS EDITH HALPERT DOWNTOWN GALLERY NEW YORK, NEW YORK

DEAR EDITH:

Another thought has occurred to me in an effort to settle our problems. What would you think of putting this into the hands of Ralph Colin of the Art Dealers Association for adjudication.

Sincerely yours,

Stanley Marcus

SM:md

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECRETARY

MÉTROPOLITAN 8-32IL

November 1, 1962

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

We have scheduled an exhibition of the work of the painter Stephen Greene from March 15 to April 14, 1963. The exhibition will then be presented at the University of Minnesota Art Gallery, the Tennessee Fine Arts Center and the Kalamazoo Institute of Arts. It is possible that one or two other museums may also be included in the tour, and, if so, we will notify you, but in any event, we expect the works of art will be returned to the owners by the late spring of 1964.

The exhibition will be Stephen Greene's first retrospective with some 40 major examples of his work covering his early figurative period, the gradual departure from realism and the recent great abstractions. The critical essay is being written by Dore Ashton and the catalogue will have several color plates in addition to black and white reproductions.

The artist feels that your painting, The Performance, will be of great importance to the exhibition and I am writing you to ask whether the Corcoran Gallery may borrow this painting for the showing and the subsequent tour. The painting is, of course, already in the building but will be fully insured while it is on tour.

Hoping you will consent to our request and participate in honoring one of our important talents, I am

Sincerely yours,

Director

HWW/11

302 John Ringling Boulevard Sarasota, Florida



Phone: 388-1357

nov. 7, 62

Dear her wolf. We regret the delay widenvering, but the preparation for the sception was an all

even and thing we are you unders the our position at this time. Your assurance of not too great cost is welcome, so please pach and ship the Shahe travings as soon as you can. - we will insure with our agent here. - Please just let us know if you or the truckmen wie bill is, and when shipment is expected to be made.

Dec. 3rd and run about 3 weeks.

Thank you for your Cooperation and regards to his . Theyest. Suicerely

Murray Lehrobe

rior to publishing information regarding sales transactions, securchers are responsible for obtaining written permission rem both artist and purchaser involved. If it cannot be stabilizing after a reseasable search whether an artist or unabaser is living, it can be assumed that the information say be published off years after the date of sale.

FERRARA. PALAZZO SCHIFANOIA

24763 - Francesco del Cossa (1468)

Mese di Aprile - Latero

Darling Edith: We'th 31-10 5

Are sailing home Friday 1962

And atop in N' before Mose Edith Halpert

Conn and hope to ree Downtown Gullery

Yow. Miss you. Paris

is fun but Coun is

home. We have a tiny

flat here mone-to come

back to Summers. Love

Jean and Inlien Levy

Etats Unis

Tera Joseph 1960

Tera Joseph 19

November 10, 1962

Mr. Wilbur D. Pent John Herron Art Institute 110 E. 16th St. Indianapolis, Ind.

Dear Mr. Peats

When you were here last week, you expressed interest in having for your January show the following paintings:

Stuart Davis

Letter and His Ecol.

011

Tseng Tu-Ho

Resping the Storm

Dani Painting

We are holding these two paintings for you and would like to know at your earliest convenience the dates of the show in which you intend to hang them.

On a more personal note, may I tell you how much I enjoyed meeting you and talking about the many Indianapolis people I haven't seen in so many years.

Kindest regards.

Sincerely,

Jay Wolf Assistant Director

Movember 6, 1962

Mr. Jacob Schulman 38 Morth Main Spreet Gloversville, New York

Dear Jackt

Finally Ben Shishn and I got together and had an opportunity to jointly examine WHEN THE STARS. Ben felt that he would prefer to have a professional restorer attend to the job which is really a minimal one. We had Mr. Dobbin of the Fine Arts Conservation Laboratory call, and he is willing to restore this for \$100. Manuabile, he thought it best to examine it under his special lamps, etc. to make ours that further shipping and some inadequate handling would not cause injury.

Maturally, we will not make any final arrangements with Dobbin until we hear from you. As a matter of fact, I suggest that he send you the estimate directly.

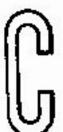
Very shortly, we will be ready to ship the Lorach sculpture to you. You might be interested to learn that it has been admired more than any exhibition in the show, and that we have sold three other stone pieces of his within the month.

My best regards.

Sincerely.

MOH a bee

November 13, 1962



Mr. Jacob Schulman 29 East Boulevard Gloversville, New York

Dear Mr. Schulman:



We have just been informed by the Downtown Gellery that you have purchased the Ben Shahn, Crown and Alphabet, which they agreed to lend to our Annual Exhibition of Sculpture and Drawings to be held here from December 12,~ 1962, to February 4, 1963.



We are most anxious that this very handsome work be included in the exhibition and hope that you will consent to lend it.

As our catalogue is already in the hands of the printer, we hope to hear from you shortly.

Sincerely,

Tolus Gordon

ig/fs

5. Literary Magazines and Increased Postal Rates.

While postal rates were generally increased and Federal "subsidies" of magazines thus somewhat reduced, the amount of increase for publications is much less than first proposed and should not be a major factor in the struggle of poetry magazines to surviv

6. Senate Committee Endorses Financial Aid to the Arts.

A milestone was passed during the 87th Congress when the Senate Committee on Labor and Public Welfare approved authorization of annual appropriations of \$10 millions for the arts. This new bill (confusingly making use of the number of Senator Humphrey's S. 741 to create a Federal Advisory Council on the Arts) is a combination of Senator Clark's S. 785, the National Critural Development Act, and Senator Javit's S. 1250, to establish a United States Arts Foundation. After hearings on the three bills early in September, a Special Subcommittee (Senator Pell, Chm.) recommended the original S. 741. Early in October the Committee approved 9 to 4 the new or smended S. 741, cosponsored 1 Senators Clark, Humphrey and Javits. This is the first time any Congressional Committee in recent years at least, has approved direct Federal financial aid to the arts and this indicative of the progress being mads. There are several very important amendments to this new bill which the NCAG intends to recommend to its potential sponsors in both Houses before it is introduced in the 88th Congress.

The meager accomplishments of the 87th Congress for the arts do not offset its failure to create a Federal Advisory Council on the Arts. By failure of the Senate to act on revision of the Tariff Act of 1930 we have not yet put into operation our nation's international commitment to eliminate import duties on educational, scientific and cultural materials, initialled by the U. S. in 1950 and signed by President Eisenhower as a treaty in 1960. How long will the White House and the Department of State allow certain commercial pressure groups to prevent our Government from carrying out honorably an international treaty:

It is disappointing that appropriations for the International Cultural Exchange Program were not increased. These missions overseas, with rare exceptions, have achieved great success, the latest triumph being the ovations given in Moscow to the Robert Shaw Chorale. More distressing is that arrangements for such tours have come under sharp attack with a bill introduced to limit, when on a Federally sponsored tour, under sharp attack with a bill introduced to limit, when on a Federally sponsored tour, the rate of pay for our country's most notable performers, who have been accepting for such services far less than their established rates here. As Senator Humphrey remarked "The arts are the sharpest weapons in the competition for men's minds. Let us not forget that, according to reliable estimates, the communist countries spend fifty times more than we do for cultural exchange programs. Too small a fraction of the funds used by our Government, directly or indirectly, in the cold war are invested in this strategic manner.

PRESIDENT KENNEDY'S OPPORTUNITY TO ADVANCE THE ARTS

The rapid increase of private initiative concerning the arts, unparalleled in an other epoch or other country, makes the need for a central advisory agency under Feder: auspices all the more immediate. Continued obstruction in the House Rules Committee, six years after unanimous Senate approval of legislation to create such a body, makes it imperative to urge Presidential action. The NCAG has become convinced that an advisory body for the arts would be far more effective if established either in the Offities of the White House or as an Independent Agency, rather than in the Department of Healt Education and Welfare.

Two alternate methods merit careful exemination:

Although I don't know Paul Josehim, I am shocked that he was killed. How, and by whom? Being a dealer these days is becoming a dangerous enterprise. Perhaps the constant inflow will be somewhat reduced as part of the overall clearup and we can go back to nice, clean living again.

And so, chemrio. My best, as always.

Sincerely,

BOH: km

m both artist and purchaser involved. If it cannot be ablished after a reasonable reach whether an artist or whose is living, it can be assumed that the information y be published 60 years after the date of eak.

Miss Henrietta M. Schumn Schuss Traffic Agency, Inc. 26 Broadway New York 4, New York

Doer Miss Schumm:

Please pick up from the Downtown Gallery the fellowing paintings to be delivered to the Institute of Contemporary Art, Boston, with their November 12 shipment, for our world's Fair exhibition:

Stuart Davis - Standard Brand

Ben Shahn - The Lucky Dragon

May I thank you for your cooperation.

Sincerely,

Sam Eunter

SHime co: Edith Halport Carla Rattray

From to publishing atternatio i regioning sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or parchaser is living, it can be assumed that the information may be published 60 years after the dots of sale.

APA

November 3, 1962

Mr. Louis C. Jones Director New York State Historial Association Cooperatorn, New York

Dear Louis:

The covered bridge I mentioned in my previous letter is located in Cannonsville, New York, right on the Pennsylvania border. If you are interested in seeing this, I will refer you to the contractors now in the process of dismantling in the immediate area. The name of the firm is Phillips and Jordan, P.O. Box 4, Deposit, New York. I hope this is not too far from Cooperstown.

Do come in to say bello when you are next in town.

Sincerely yours,

EOS: km

Frederick Baum, Esq. November 8, 1962 Page 3

In view of the foregoing the conferee suggested that the request for a ruling be withdrawn and resubmitted in a form that might permit a favorable ruling. It was also suggested that alternative methods should be explored which might permit a tax saving without the necessity of a ruling.

I am forwarding this information to you so that you will have the opportunity to discuss it with Mrs. Halpert and give me your views concerning the situation. As I told you, we do not consider ourselves tax experts and in forwarding the request for a ruling I was acting, as you know, as President of the Corcoran Gallery. It might be worthwhile having some tax expert take a look at the matter. There are one or two men in Washington whom I know are interested in the Arts and we might be able to obtain advice with a minimum of expense.

If you decide to withdraw it I would suggest that you have Mrs. Halpert write a letter direct or that you get the usual power-of-attorney from her employing you to act for her in withdrawing the request for the ruling.

From what I have seen of this matter I believe we can meet the first objection without much difficulty by changing the provisions of the proposed Agreement. The indication that the distributions by the Corporation will be treated as a liquidating dividend disturbs me and I have no suggestions although a tax attorney might be helpful.

With kindest regards.

Singerely yours,

George E. Hamilton

p. 8. Since writing the foregoing we have received a letter from the attorney referred to in the last paragraph on the second page, and I enclose a copy herewith. I believe the facts in that case and in our state can be distinguished on several grounds.

G. E. H

the Catalog price. Shall we adjust to catalog price?

Catalog price?

Cauld you let us know the cost of packing phipping please?

Sincerely,

MURRAY LEBWOHL

(by Rita Lebrookl)

Would like to open the Shahn show December third and extend until Xmas, giving enough time for people from all parts of Horida to come to see the work.

of

November 3, 1961

Miss Sentletta Hirshburg PL7-9393
210 West 25th Street
New York 1, New York

Dear Mas Mirshburg!

At your request I am glad to give you the current valuation for insurance purposes of the following painting.

Tames Kumiroshi SUSIK essein 74291" \$ 2,000

Sincerely yours,

Property & Life Service 107 William Street Hear York TR. H. L.

Prior to publishing information reporting sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be astablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 8, 1962

Mr. T.S. Stebbins 4 Hewthorn St. Cambridge 38, Mass.

Dear Mr. Stabbins:

When you were in the gallery last week, you expressed interest in buying one of the Ben Shahn silkscreens, "The Poet". At that that time, we had only the one printed on both sides available.

However, Mr. Shahn has now brought us several other copies.

If you should want us to send you "The Post", please let me know, The price is \$85.00 (in the event that you have forgotten) plus the shipping charges and the insurance.

Sincerely,

Jay Wolf Assistant Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable scarch whether an artist or surphaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1962

Mrs. C. Blaffer Hudson 35 Wynden Drive Houston 27, Texas

Dear Mrs. Hudson:

I just discovered that the temporary stemo I had did not transcribe a letter addressed to you. I am so sorry for the delay.

The two paintings by Niles Spancer, photographs of which you took with you, are priced at \$7.500.- net. Thus, I would suggest that you place a figure of \$8.500.- on each, allowing for the 10% discount. Also, since these are 2/3 of our entire Spencer stock, we will not be in a position to sell more than one at that time.

I recall that you had considered using both to fill the space, but in checking with Mrs. Spencer, she felt very strongly about giving up two paintings simultaneously, and also complained that we should increase the price to a higher figure, in view of the limited stock we have.

Again, I am sorry for the slight confusion, but it has been a hectic period in the Gallery with so few paintings available by a number of our artists, and the constant complaint we have from the owners about keeping the prices at such a low scale. I am sure you will understand.

It was a great pleasure to see you and I look forward to another visit in the near future.

Sincerely yours,

EGHabb

Movember 5, 1962

Mrs. Charles A. Robinson, Jr. Providence Art Club 11 Thomas Street Providence 3, Rhode Island

Dear Mrs. Robinson:

Thank you very much for your amountement of the Ammal Tame Memorial Exhibition.

I regret that we cannot subsit any of the artists listed below to the Exhibition, but it is our custom for our artists to show their work by invitation only and then in showsuppers no jury is involved.

I am sero that you will understand our reasons for this policy.

May I take this opportunity to wish you the greatest secoses with the Exhibition.

Sincerely,

Jay Welf Assistant Director November 8, 1962

Mrs. Marvin Broder 76 Ridge Road Russon, N.J.

Dear Mrs. Broders

I have just found out today that, when properly packed, the color lithograph, "God's Light", by Abraham Rattner, that you want sent to Mr. and Mrs. Harvey Miller in London, is 7" too large to be sent by Parcel Post.

Therefore, it must be sent by Railway Express. The cost of sending the lithograph will be approximately \$18.00. Before I spent this such money to ship it, I wanted to check with you and get your permission (in writing, if you please).

It is packed and all the necessary papers are already prepared. If you should still want us to ship it, I can assure you it will go out on the day that your consent is in my hands.

Again, let me say what a pleasure it was to show you the lithographs.

Sincerely,

Jay Wolf Assistant Director

. 4.

November 13, 1962

Miss Jeralyn P. Meyer Jerold Jean Farm North Lime, Ohio

Deer Miss Meyert

Mrs. Halpert has asked me to thank you for your inquiry regarding the Ben Shahn TRIBUTE TO RILKE. She is extremely flattered that you liked the lithograph so much.

However, the picture is not for sale and has, in fact, already been given to a museum.

We hope that the next time you are in New York, you will have an opportunity to visit our Gallery.

Sincerely,

Jay Wolf Assistant Director

JWahh

Movember 1. 1962

Mr. Murray Lebechl St. Armands Gallery 302 John Ringling Blvd. Sarasota, Florida

Dear Mr. Lebwohl:

Thank you ever so much for your letter of October 31st. We quite understand the difficulties you are encountering in remodeling the gallery as well as the problems entailed in selling the Shahn drawings in Sarasota.

I cannot give you an exact figure on the cost of packing and shipping the drawings to Sarasota, but I do not think that the cost will be a large one. Certainly, the insurance costs will be negligible.

As for the difference in prices of prints between those quoted by us and those of the Ringling Museum, if it serves your purpose, by all means adjust the prices to conform.

Please let us know as soon as possible if you want us to ship the drawings to you.

May I take this opportunity to wish you sgain all the best of luck with the show.

Sincerely,

Jay Wolf Assistant Director

November 9, 1962

Mr. Philip Sills Sills and Gompany, Inc. 48 West 37 Street New York 18, New York

Dear Mr. Sills:

Yes, we have an oil as well as a large casein, both figurative in subject. The latter, however, is out on exhibition at present and should be back within two weeks.

As I would like to have you see both for comparison, I would suggest that you phone me anytime after November 26 so that we can make a specific appointment.

It will be nice to see you.

Sincerely yours,

MARIE LOS

Mr. Ewing Peges 304 Balean Road Hazelwood, N. C.

Dear Mr. Pegest

Immediately after I wrote to you, your letter of November 3 arrived.

I am sorry that I did not explain the delay earlier but the restorer was obliged to devote considerable more time than she expected and although we phoned daily, she could not speed up the restoration. However, when you receive the painting, I am sure that you will be delighted.

We had Budworth ship FORGET-ME-NOT together with the Rowier painting.

Sincerely yours,

Riffithe

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the dete of sale.

Prior to publishing information regarding sales transactions researchers are suspensible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an exist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Bymm W. Stritzff The Doniton gallery 32 Earth 51 St. New York 22, 4.9.

Dean m. Twitz 16.

a little while back is amount iny
myining, you sent me three photo of John Marin
pictures (waterslow). May I see them again please?
They were Mb. Washington 1924 Calot
fea Fantary, 1942
Achieveland - Rosing Brook Fells #14, 1947 feature
Also would you have anything by Kunnyishi and
O'Weeffe mi the pame range. Hoping I am not awang
you too much trooth, I am

Smerely yours, Idarded J. Goldman 4602 Valenie ST. Bellane, Teps Mr. James W. Foster, Jr., Director Sente Berbera Museum of Art 1130 State Street Sante Berbera, California

Dear Jims

I am enclosing a catalogue of the current show at the Corcoran. This will give you the extent of the show, and should give you some basis for selection as I am under the impression that you are familiar with a good deal of the material. If not I will recall the many photographs sent to the Corcoran and sail them to you. I expect to see Bob Griffing on his return from Munich in about a week and will let him go through my record books for selection and we can discuss the matter at that time. Immediately after I will write to you in greater detail.

As I am dictating this letter after midnight and have just about run off the ediphone disk. I will merely admowledge the nice things you said and will write you shortly again.

Best regards.

As ever.

EDH#ge

contracts are responsions for obtaining winton parameters on both artist and purchases involved. If it cannot be tablished after a reasonable search whether an artist or orchases is living, it can be assumed that the information are he assumed that the information.

Memo from . . .

MARGINE

Ane to

Mr. almin S. Romandy

and Balley

1600 Stalkon Le 610

Standard Taylor

41250

Salet 10151
Salet 10151

Ber Shah #3. He Blid 1 Botanist, 196~

compliments of center printing • 109 west 47th st. • plaze 7-2484

November 1, 1962

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

I am most anxious to receive 8X10 glossy prints of the items purchased as follows:

/#1123 #1095	Running Horse, weathervane
#1095	Flying Eagle, Woodcarving
#1528	Jersey Fish, weathervane
V #1362	Fighting Cock, weathervane
V# 664	Portrait - Mary Emerson Meade
V # 291	The MacKenzies of Brooklyn
#1198	Child's Walker
V #1793	George Washington
# 80	Still Life on Velvet, Bowl of Fruit Wistaberg Bowl of Fruit, 1825

I have requisitioned same and you should receive a purchase order shortly. I have indicated \$1.00 (approx.) per print. If each print is more, bill accordingly.

You will observe that I request a glossy of item #80 also. You will receive shortly a purchase order for this item which I am adding to the A S U collection.

I have decided to enter in exhibition only the items that now become a part of the A S U permanent collection. The other items which were shipped by Gump's to us on consignment will be returned to you at an early date. I shall notify you when they are shipped.

We still do not have examples of folk art in: 1) landscape, 2) mourning pictures, 3) historical and biblical subject and 4) genre. I hope eventually that we shall be able to include these aspects also.

I shall appreciate hearing from you at an early date. I also am anxious to receive your approval on the copy of your article for reprint in our brochure.

Rult trami #879

Very sincerely yours,

Paula R. Kloster, Curator and Professor of Art Movember 5, 1962

Director of Personnel Philadelphia Massum of Art Benjamin Franklin Pkvy, at 26th St. Philadelphia, Pa.

Dear Sir:

Would you be so kind as to supply us with an address, either his boss or his school, for headed Benson,

The last address that we had for Mr. Benson was 7719 Union Avenue, Elkins Park; but it seems that he has moved and left no forwarding address.

Thank you very much for your trouble.

Sincerely,

Jay Wolf Assistant Director Mr. Stanley Mercus Keiman-Marcus Dallas 1, Texas

Dear Stanley!

I was rather distressed on receipt of your letter. After 36 for of operating the Gallery, this will be my first experience in dealing with the kaw and I am sure that you will agree that there is no reason why I should be subjected to that expense of money and time, to say nothing of the disagreeable idea of a lawenity

After all -- and I keep repeating this -- Neiman Marcus assumed full responsibility on signing the consignment receipt which contains a statement to that effect. I can not, and will not, work with your adjusters. They are responsible to Neiman Marcus and whatever settlement is made is completely independent of the American Folk Art Gallery. Frankly, I think it is preposterous to carry this on and to cause me this continuous expense and continous loss of business. I sent the exhibition to you on good faith; I spent a full day arranging the exhibition after finding the horrible mess and the utterly stupid installation. This I have never been required to do with the hundreds of exhibitions we have sent to major museums and gelleries in America during the 36 years. I sent my most precious objects from my own collection, as well as those from the Gallery collection -- in an effort to cooperate with you, and all based on our personal friendship. Do you think it is fair to subject me to any more aggrevation. Actually, the summitteelved is a pittance to an organization like Meiman Marous and even if you do not receive all of the \$12,600, the minimum I ask for, your firm certainly can afford to pay for such utter inefficiency. Don't you think so?

Please, please send so the check by return mail and I am sure you can handle the insurance company without much effort.

Sincerely yours,

BOBs los

DEPARTMENT OF LIBRARY SCIENCE 20 MEMORIAL LIBRARY BUILDING MADISON 6, WISCONSIN



UNIVERSITY OF WISCONSIN

University Extension Division

November 14, 1962

Downtown Gallery 32 Bast 51 Street New York, New York

Gentlemen:

We would like to have a catalog of the exhibition by Tseng-Yu-Ho last January if copies are still available. What is the price?

Sincerely yours,

G. Trange Mrs. Gladys Trayser

Administrative Assistant REFERENCE LOAN SERVICE

GT: VME

reserve processing annertises trappicing serve transactions, because of a responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or northweer is living, it can be assumed that the information may be published 60 years after the date of sale.

et. 30, 1982

Mr. Wallage M. Anith 5% Pointer Lane Claytons Missouri

Dear Mr. Smiths

Am happy things are going well. The address of the Pairweather - Mardin Gallery in 188 East Ontario Street, Chicago, Ill. Again, may you have good luck with the Exhibition,

Sincerely yours

John Maringly.

on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or release is living, it can be assumed that the information to published 60 years after the date of sale.

shareholders of the corporation and will be taxable to them as provided in \$301 of the 1954 Code. The shareholders will be considered to have made a gift of the warehouse property to the foundation. The corporation will not be allowed a deduction for the gift under \$170 of the 1954 Code."

Mr. Cutler's Exempt Organizations Committee has discussed this case with the Service. They are preparing a point to remember for the October 1962 Bulletin, and a copy of that point is enclosed. It is the practice of the Bulletin Committee, however, to submit all points to remember to the Service in advance of publication and when we submitted this one we learned that while the Reorganizations Branch agrees with the proposed point, the Exempt Organizations Branch, and possibly the section in the Corporation Tax Branch which rules on deductions for charitable contributions, refused to agree that the Service would raise no question where a widely held corporation makes contributions in excess of the 5% limitation. For that reason, we did not publish in the October Bulletin the point to remember submitted by Arnold Cutler.

We were told that representatives of the Exempt Organizations Committee will meet with Service representatives sometime early next year to determine what the Service's position actually is in these cases.

If you have any question about this, please let

Sincerely,

John M. Bigler

anc logure

302 John Ringling Boulevard Sarasota, Florida



Phone: 388-1357

October 31, 1962

Alar Mr. WolfReceived your note and the list of Shahn
prints with prices.
Please excuse the delay in answering, but
we have just sinished our last 14 how day
to get the ballery Phip Phape.
With regard to the Phahn drawings, I would
handle the inpurance from this end, but it

handle The impurance from This end, but to would like to know how much the packing and shipping would be.

pince we have a large accounter the period (what gallery lasnit?) plus the considerable expense of tenovation (about 2½ times my estimate) corners may have to be cut though I want very much to show the drawings we may have to give up that pleasure. I know what the shances are of sales here of drawings in that price range.

Prints Today for the Show which is opening at the Reugling museum. We have fleiedes at 10 over and Blind Botanist at 10 under

837 madison avenue, new york 21, new york . re 4-5959

November 5, 1962

Dear Mrs Halpert:

Will you be good enough to give me the valuation on the following:

Drawing by Ben Shane

Subject Sholom Alechiam

Year 1954

Size 40x26

Your sale number 203

Thanking you for your interest.

mus firmeth tische

Prior to publishing information regarding sales transactions, respectables are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information pay be published 60 years after the date of sale.

Mutered formanic

Hovember 10, 1962

Miss Bettina Brendel 9815 Mattock Ave. Downey, Calif.

Dear Miss Brendel:

Mrs. Halpert has turned over your letter to me so that I might explain her inability to get to Art Cart, Inc. to see your paintings.

She has been traveling so very much of late, that the few days she spends in New York must be devoted to her work here at the Gallery. She is terribly sorry that she will not get a chance to see your paintings and she hopes that you will understand the restrictions imposed by the lack of time.

Sincerely,

Jay Wolf Assistant Director November 13, 1962

Mr. Gudmund Vigtel Assistant Director The Corcordin Gallery of Art Washington 6, D. C.

Dear Mr. Vigtel:

Thank you so much for requesting your Registrar to ship George L. K. Morris to Munson - Williams - Proctor Institute. Would you be so kind as to let us know if it was shipped on November 12th, as you thought it might be, so that we can let the Institute know.

I shall look forward to seeing you on your next visit to New York.

Sincerely,

Jay Wolf Assistant Director

JWshb CC: Edward Dwight, Director Hunson - William - Proctor Institute.

ZEITLIN & VER BRUGGE

JACOB ZEITLIN

JOSEPHINE VER BRUGGE ZEITLIN

Cable Address: Jabberwock

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November 14, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st St. New York 22 NY.

Dear Mrs. Helpert:

Mr. Zeitlin has suggested that I write you concerning the Ben Shahn serigraph "Pleiades" (1960).

He would like to obtain a copy of the print and wonders if you could provide one at dealer discount.

Thank you for your reply.

ames Normile

Sincerely yours,

James Normile

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resemble search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

New York State Historical Association

Cooperstown, New York

Fenimore House

The Farmers' Museum

DINE G. JOHEC DINESTON

Movember 6, 1962

Mrs. Edith Halpert Director The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Edith:

Thank you very much for your letter of November 3rd.

The bridge at Cannonsville is one of those which we are considering.

Thank you for the invitation to come in to see you. I certainly will keep it in mind. Visits to your Gallery are always among my pleasantest New York experiences.

Cordially yours,

Louis C. Jones Director

LCJ:W



THE MAGAZINE FOR MEN 480 MADIBON AVENUE NEW YORK 82, N. Y.

PLAZA 0-3232

November 15, 1902

Mrs. Edith Halpert BOWNTOWN GALLERY 32 East 51 Street New York 22

Dear Mrs. Halpert:

Mr. Stuart Davis has been kind enough to suggest that we write you regarding the whereabouts of two of his paintings: J. TROPES DE TEENS and SCMETHING ON THE 8 BALL.

ESQUIRE is planning an anthology on JAZZ as we have written about the subject, and heard it over the years. We talked to Mr. Davis about the possibility of using one of his "rhythm" paintings as an illustrative highlight, and he suggested one of the above titles...A sometime protege of Mr. Stuart's, the drummer George Wettling (a giant among the musicians in JAZZ) will appear in ESQUIRE'S collection as the author of an article, illustrated by a painting of his which Mr. Davis thinks very highly of.

May I call you, and come over to see you about the possibility of reprodusing one of these paintings by Mr. Davis?

I will call you Monday, November 19, for an appointment.

Thank you for any help you can give us.

Tues, any time -

Cordially

Philip Doylé Graphics Editor

ESQUIRE BOOKS

/mc

- 1

1130 A.

Mevember 1, 1962

Mr. Peter Morse 2034 Plaza Bonita Santa Barbara, California

Dear Mr. Morse:

Thank you very much for your note re "Imaginary Landscape" by Robert Osborn.

Enclosed please find a photograph of the picture. The price is \$450.00.

We do send pictures on approval, but it is the policy of the gallery that the client pay for the packing-shipping and the insurance. In this particular case, the amount would be small since I believe that we could pack the picture here at the gallery. If you are willing to assume the costs, please let me know so that we may send the picture to you on approval.

Sincerely,

Jay Welf Assistant Director

Movember 7, 1962

Mr. Herold Thurman
Acting Director
Boston University Art Gallery
Charles River Campus
855 Commonwealth Avenue
Boston 15, Mass.

Dear Mr. Thurman:

Thank you for your letter.

We will be very pleased to cooperate with you in the exhibition you have under consideration—— Zorach and Zajac. Are you planning to come to town to make the selection? If so, please let me know well in advance,

Meanwhile, we would like to have the aftual dates of the exhibition so that we may retain from other shows important examples for the overall collection at the University. Incidentally, we no longer represent Zajac, but can help you obtain a group of his work, and can discuss this when you come in.

Sincerely yours,

ECHIEN

RE

CHAIRT BEARING THE CROSS, WITH DONOR Rarms da Siena (fourteenth century) \$ 00.1 The Frick Collection, New York (12) 100000000000000000000000000000000000	GRAN	
To know, I've terminated 3,	Surt 5187.	
The new magazine.	wyrk 22	6
Janel Winter	THIS MOR FOR ABBRASA	

Prior to publishing informatic i regarding wides transactions respectively are responsible for obtaining written permission from both strict and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published foll years after the date of sale.

Mrs. A. W. S. Herrington 4500 North Kessler Blvd. Indianapolis 8, Indiana

November 11, 1962.

Mrs. Edith Halpert, The Downtown Gallery, 32 East 51st Street, New York, N. Y.

Dear Mrs. Halpert:

probably have seen him within the last few days and have discussed the Ben Shahn. My feeling is that the Museum want s the picture, and we probably can write you de finitely about it within a week or so.

If the museum buye it with the 10% reduction as indicate din gour memorandum, they will want to send thu a check for the total amount to make simpler bookkeeping, and then you can return my down payment.

I saw the notice in the paper about your collection being given to the Corcoran. I think that is wonderful. I shall hope to see you when I next get to New York.

With my kindest r egards, I am

Sincorply

CHARLES RIVER CAMPUS - 855 COMMONWEALTH AVENUE - BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

November 5, 1962

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 St. New York, N.Y.

Dear Mrs. Halpert:

We are planning to have a sculpture exhibition as our major showing for this coming spring season.

Among ideas under interested consideration by our exhibition committee is one which would rely heavily on your cooperation, which has been so generously offered in the past: an exhibition of the work of Zorach and Zajac.

Would you be willing to lend your help, as well as works of art, should this be our choice? We think it could be a fascinating exhibition, as I am sure you will agree.

Please let me hear from you at your earliest convenience, as we must reach a final decision quite soon. Thank you.

Sincerely,

Harold Thurman

Acting Director

Boston University Art Gallery

Harold Thurmant

SAMUEL C. COOPER

GERTIFIED PUBLIC ACCOUNTANT
185 BROADWAY, NEW YORK 6, N.Y.

October 30, 1962

Dear Mrs. Halpert: Thanks for your letter of October 6th and the good wishes contained therein for a "Happy New Year". We've all been contemplating dire times immediately shead and it is a great relief to learn that the mass of innocent people may still be saved.

I am again calling attention to the matter of the \$400. bill. A complete report about payments to Cooper is really unnecessary. Believe me I haven't ever asked anyone to pay a bill which is out of order.

of course I realize you have been through a painful experience resulting from the Lawrence manupulation. I agree that a periodical letter to outstanding customers would have reduced the loss. So would most of the huge losses and embezzlements be reduced to a minimum if all precautions were taken. We often wonder how trusted employees can get away with substantial sums of money without detection even with engagements of such outfits as Haskins and Sells, or Price Waterhouse & Co., and Leidersdorf & Co. The answer is obvious to me. The accountant's work does not include supervision of all employees; accountants do not count securities frequently enough; certain accounting is presumed to be supervised internally; and a good deal of record keeping does not come within the scope of their audit; also "verification" is not required in all cases.

The Downtown Galleries throughout thirty years of my direct supervision never had any doubt of its employees other than a question I vaguely remember on the subject of "too much postege". Perhaps if I were around personally during these past few years I might have spotted particular behavious to arouse my suspicion; at the same time I could not guaranty against pilferage or loss of valuables.

In any event the deed is done; you have sufferred unnecessarily; I have lost a good account and now I am having difficulty convincing Edith Halpert (my erstwhile favored client) that she should remit "money" (in quotes, the bane of my existence... I hate what it does to pais people)

In conclusion I am convinced there are more serious things to think about, and there should be less time taken up in this kind of correspondence. So please send check by return mail; on receipt of which I shall be happy to acknowledge remains and receips a donation to any favorite charity you name.

Sincerely,

P.S. THE BILL SHOLD BE PAID BY 3x ESIBE ORP.

Prior to publishing informatio i regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OTTO GERSON GALLERY, INC.

FINE ARTS ASSOCIATES, INC.

41 EAST 57H STREET, NEW YORK 22, N.Y.

ELDORADO 5-3715

CABLE ADDRESS: "GERSOTTO NEW YORK"

November 7, 1962

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith,

In reference to our today's telephone conversation, we would like to thank you for your willingness to lend your Lehabruck "Head of the Standing Youth", cast stone, 1913, 21" H. This will be the first major show of Lehabruck for over ten years, and we have received enthusiastic support from many museums and private collectors both here and abroad.

Of course, all expenses involved in transportation and insurance will be paid by the gallery. A complete catalog will be published in which every piece exhibited will be reproduced. The show will be from February 5th to March 2nd.

Would you please let us have a photograph and the amount for insurance.

With kindest regards,

Cordially yours,

Jane Wade

November 12, 1962

Mr. Hyman Wulf Swetzoff The SWET2OFF Gallery 119 Newbury Street Boston 16, Massachusetts

Dear Hyman:

Many thanks for your prompt reply and your cooperation.

I expect to be in Boston next Monday, November 19th, as I am attending the opening of the Bose Art Museum on Sunday, November 18th, and unless some emergencies arise, will stay over to see the sights of Boston, including — I hope — if the Museum is open — the Karolik collection, and will also call on you — if you are open, to make personal selection.

Our show has been postponed and will not open until December 3rd.

Best regards,

EOHshb

P.S. Will you please be a good scout and fill in the en-

Enclosure: 1

Miss Edith Halpert Director Bowntown Gallery 32 East 51 st. New York, N.Y.

Dear Miss Halpert,

I don,t know, if you remember me. I enjoied talking to you at a Christmas party several years ago at the home of friends of Felix Landauss. At that time I had a one man show at one of the local galleries here.

Today I am writing to you, to tell you, that I have shipped three paintings to New York to Art Cart Inc., 315 East 91 St., New York 28, N.Y. TR 6-5254.

The paintings can be viewed at your convenience by appointment.

I am looking for a gallery connection in New York and would appreciate it, if you look at my work and also mention it to other people, who might be interested.

Hoping, that we might meet again in the near future,

I remain sincerely yours,

Bethina Brendel

Bettine Brendel 9815 Mattock Ave. Downey, Calif. casarchers are responsible for obtaining written permanent man both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information are be outsided 50 years after the date of sale.

remembers are responsible for obtaining written permission from both artist and purchase involved. If it cannot be established after a remound to search whether an artist or undersor is hiving, it can be assumed that the information may be published 60 years after the date of sale.

November 14, 1962

Miss Eleanor Holt Nordness Galery Inc. 831 Madison Avenue New York, New York

Dear Wheanors

I am enclosing this clipping about the Cincinnati Academy's 75th Anniversary, which (naturally enough) was sent me by mother. Since it mentions RALSTON CRAWFORD, I thought you might want to send it to him.

Look forward to seeing you at the opening on Monday.

Marmost regards.

Sincerely,

Jay Wolf Assistant Director

JWthb Enclosure

The Washington Post

ISIS L STREET, N.W. REPUBLIC 7-1234
WASHINGTON 5, D. C.

October 30, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Edith:

The two enclosures are the simplest explanation of why you have not heard from me. I was not there when the new paintings arrived, but I have seen them, all hung and resplendent. William Ackerman, who has taken over for me in this particular area, should have been in touch with you. Indeed, I cannot understand why he hasn't.

I cannot say how long this orbit will last or where it will take me. I am still formally in the State Department on detached service with the Incorporators. In any case, now that our paths have crossed so happily, I do not propose to let them uncross. It was a joy to be associated with you in making the Department the beneficiary of your great generosity. Please let me hear from you when you are next in Washington.

They

ARIZONA STATE
UNIVERSITY

TEMPE, ARIZONA

November 7, 1962

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of October 29th with its good news that the photographs were being mailed us shortly.

We have our Folk Art section almost ready for public viewing and work is proceeding on the brochure.

The items on consignment as per enclosed listing are being shipped to you prepaid insured express and will come in three cartons. I have retained item #80 Still Life on Velvet \$350.00 and you should receive the confirming purchase order shortly.

Thank you so very much for your wonderful help in launching this venture.

Sincerely yours,

Paula R. Kloster.

Curator and

Professor of Art

PRY/1 eh

MRS. STANLEY C. PEARLE, 6607 DESCO DRING, DALLAS 25, TEXAS

2-

I have arranged for insurance with Liberty Mutual of Chicago so that the lithographs will be completely "covered" while they are in Dallas.

Our meeting is planned for December 18th and we would like to receive the prints at least ten days before this date to allow time for matting, etc.

We would like to have you ship the prints to us un-framed, and would appreciate your having them insured en route. Please ship them to my home address which appears on this letterhead. I shall be happy to reimburse you for the expenses incurred. Let me know which express company you plan to use and also the date I may expect the prints.

Once again, let me assure you that the lithographs will receive a good showing as well as the finest care possible. If you require a signed contract, please send it to me immediately.

Sincerely,

Mrs. Stanley C. Pearle

P.S. I am inviting members of the "Acquisitions Committee" of the Temple and also interested members of the Shearith Israel Synagogue in Dallas to view our show.

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, 10WA, CR 7-4405

November 9, 1962

Mrs. Edith Halpert, Director Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Under separate cover we are sending 14 paintings and drawings selected by Mr. Tibbs.

All the work is by Johan Schlecter of Ottumwa, Iowa. On the enclosed sheet is a breif biography of the artist.

I hope all the work arrives in good condition.

Sincerely,

James W. Kreiter Museum Shop Manager

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST SOID STREET TELEPHONE: CIECLE S-8900 ABLES: MODERNART, NEW-YORK

COPY

Hovember 14, 1962

Dr. Dietrich Mahlow Director Staatliche Kunsthalle Lichtenthaler Allee Beden-Beden, Germany

Dear Dr. Mahlow:

Mrs. Edith Halpert, one of the most generous lenders to the HEN SHAKN: GRAPHICS exhibition which was held at your museum from August 3 to September 9, 1962, has requested that we ask for two copiesof the poster for the exhibition, if you had one made. Would you be so kind as to send us two copies or, if not, let us know so that we can tell Mrs. Halpert?

Sincerely,

Anne Dehlgren Hecht Editorial Associate Department of Chreulating Emilbillons ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or obtaine is living, it can be assumed that the information sy be published 60 years after the date of sale.